

# CAMERA

10¢

COMICS

NO.5

A  
US  
CAMERA  
PUBLICATION

BILL BRETT  
ART FENTON  
LINDA LENS  
GREY COMET  
KID CLICK  
LOUIS DAGUERRE  
FATHER OF PHOTOGRAPHY  
16 PAGES OF ROTOGRAVURE



TOMSEY





WEB COMIC  
UNIVERSE.COM





*You'll get swell pictures like these—*

## when you graduate to **GRAFLEX!**

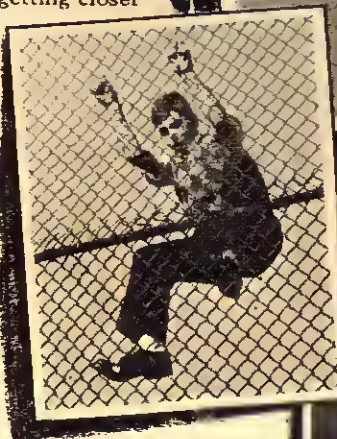
**T**HE pictures you take are getting better all the time, aren't they? You're getting closer to the day when you'll get that really fine camera you've had your eye on.

Some day soon you'll graduate to GRAFLEX. Then you'll get real professional-looking shots, because a GRAFLEX or Speed GRAPHIC camera is the kind the top-notch photographers use.

GRAFLEX-made cameras are plenty fast. They help you catch the speedy action of baseball or a close 100-yard dash. They get wonderful pictures of your family and your best friends. It will be a great day when you graduate to GRAFLEX.



**AT THE BEACH** there are many chances to get attractive pictures of your friends. Sailboats and speedboat shots, too.



**EVEN YOUR OWN BACK YARD** offers unexpected picture taking opportunities—especially if you have a GRAFLEX or Speed GRAPHIC camera of your own.



**ACTION SHOTS ARE EASY** for a Speed GRAPHIC or GRAFLEX. The crack press photographers use GRAFLEX-made cameras for exciting pictures like these.



Official  
U. S. Navy  
Photo  
GRAFLEX-  
made

### **GREAT WAR PICTURE BOOK!**

It's filled with 26 of the war's great pictures handsomely printed in this 32-page book. You'll see why GRAFLEX-made cameras are in the thick of the battle, on every front. Get your free copy at your GRAFLEX Dealer's or send 10¢ in stamps or coins to cover postage-handling. Dept. CC1244, GRAFLEX, INC., ROCHESTER 8, N. Y.

**FREE!**



# **GRAFLEX** gets great pictures!

**VISIT GRAFLEX INFORMATION CENTERS** for all GRAFLEX users, at 50 Rockefeller Plaza, New York 20, N. Y., and 3045 Wilshire Blvd., Los Angeles 5, Calif. When in New York, see the Graflex exhibit, "Photography at War," in the Museum of Science and Industry, Radio City.



# BILL BRETT



A MANIACAL KILLER STRIKES--AND INNOCENT PEOPLE DIE! BUT WHEN HE COMES TO GRIPS WITH **BILL BRETT** AND HIS CAMERA---WELL, YOU READ WHAT HAPPENS AND YOU'LL FIND OUT!

SOMEWHERE A MAN LISTENS TO A BROADCAST.

ANOTHER MYSTERIOUS ELEVATOR CRASH KILLED SIX PERSONS AND INJURED FOUR AT THE KORAL DEPARTMENT STORE EARLY TODAY! POLICE BAFFLED---

FINE! EVERYTHING IS GOING SPENDIDLY!



NOW FOR THE WEATHER REPORT--

A FEW MORE CRASHES AND THE BILLINGS ELEVATOR CO. WILL BE FINISHED! I'LL GET YOU, BILLINGS! YOU MADE MILLIONS ON MY IDEAS! NOW I'LL RUIN YOU!





BILL BRETT HAS A VISITOR--

BRETT, I TELL YOU--SOME-ONE IS OUT TO RUIN ME! IF THESE ACCIDENTS TO MY ELEVATORS CONTINUE HE'LL SUCCEED!

I'VE HAD THE BEST PRIVATE DETECTIVES IN TOWN ON THIS, BUT NO DICE! STILL, I THINK YOU AND YOUR CAMERA CAN PULL IT!

IF DETECTIVES CAN'T SOLVE THIS CASE--WHAT CAN I DO?

ALL THIS HAS TO DO WITH HIGH SPEED MACHINERY! MAYBE YOUR NEW HI-SPEED CAMERA CAN WORK ON THIS CASE!

HONEY, I THINK YOU HAVE SOMETHING THERE!

BUT I HAVEN'T TESTED THE NEW CAMERA YET!

BUT BILL, THIS IS YOUR CHANCE. YOU CAN TEST THE CAMERA AND MAYBE PREVENT TROUBLE!

SHE'S RIGHT, BRETT! WHAT DO YOU SAY? YOU'LL HAVE A FREE HAND, FULL RUN OF THE FACTORY! AND I'LL PAY YOU WELL!

YOU'RE ON!



OH, THAT'S WONDERFUL, BILL!  
YOU'LL MAKE MONEY AND WE CAN USE--  
ER--IT'LL BE GOOD, HUH?



I WONDER WHAT  
SHE MEANS!

HA-HA! WELL, I MUST  
LEAVE NOW! GOOD  
LUCK, BRETT!



WELL, BABY, YOU SURE HAVE ME BEHIND  
THE EIGHT BALL! I BETTER MAKE GOOD--  
OR ELSE! HI-SPEED CAMERA DO  
YOUR STUFF!



AT BILL BRETT'S WORKSHOP THE NEXT MORNING--

BILLINGS GOT ME A JOB IN HIS FACTORY!  
YOU BRING THE CAMERA OVER TONIGHT  
AT 8:30. BE CAREFUL!

I'LL BE THERE,  
HONEY-CHILE!



BRETT ON  
THE JOB!

BUDDY, I'M BUSY! GET  
OUTTA MY WAY AND GO  
SNOOP SOME PLACE ELSE!

YEAH, YEAH, SURE! I'M SORRY!  
I'M ON MY WAY! DON'T REPORT  
ME, PLEASE!





THAT NIGHT--

WELL, LET'S QUIT, SUE--  
I DON'T THINK WE  
GOT A THING!

DON'T BE DISCOUR-  
AGED, BILL! SH--LISTEN!  
SOMEONE'S COMING--  
BETTER TURN OFF  
THE LIGHT!

I HEARD YA IN  
THERE! BETTER  
COME OUT BEFORE  
I START BLASTING!

BRETT COMES  
OUT-SWINGING!

I'M COMING OUT--  
BUT NOT THE WAY  
YOU THINK!

MOMENTS  
LATER...

I HOPE YOU  
DIDN'T HIT HIM  
TOO HARD!

NAH! I JUST  
TAPPED  
HIM!

CLUNK!

NEXT MORNING---

THANKS FOR DEVELOP-  
ING THESE, SPENCE!  
BUT WE WASTED OUR  
TIME AND FILM!

TRY  
AGAIN,  
BILL!

BETTER LUCK  
NEXT TIME,  
GENIUS!

LATER--AT THE FACTORY--

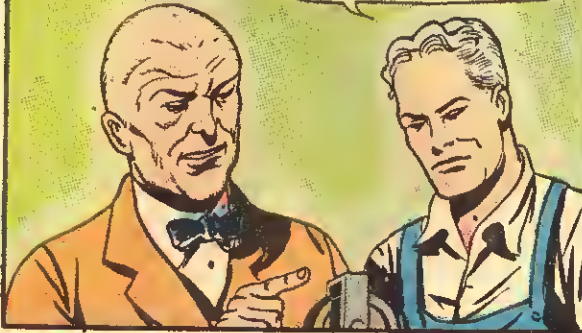
OH-ER. YES--  
SAY, YOU MUST BE  
MR. WILLIARD WHO  
DESIGNED THIS!

YOU SEEM TO BE  
ADMIRING OUR  
LATEST MOTOR,  
SON!



YES, THAT'S MY NAME! THIS MOTOR IS MY LATEST DESIGN. THIS LITTLE UNIT CONTROLS THE WHOLE ELEVATOR. IF THIS PULLEY WERE OUT OF LINE BY A HAIR IT WOULD CAUSE SERIOUS TROUBLE! BUT-- THAT'S IMPOSSIBLE!

OF COURSE! EXCUSE ME PLEASE, SIR! I HAVE TO GET BACK TO MY WORK NOW!



YEAH! I MUST KNOW WHERE A BILLINGS ELEVATOR WAS MOST RECENTLY INSTALLED. POWELL'S DEPARTMENT STORE, EH? OKAY, THANKS!



GOOD THING POWELL ALLOWED ME TO DO THIS! RUNNING THIS MOTOR WITHOUT MOVING THE ELEVATOR OUGHT TO SHOW UP SOMETHING! WON'T SUE BE SURPRISED WHEN I TELL HER ABOUT THIS?



SUDDENLY--

YOU MEDDLER! MAYBE THIS WILL TEACH YOU TO MIND YOUR OWN BUSINESS!

I--OWW--





A HOSPITAL ROOM---

TAKE IT EASY, HANDSOME! YOU WERE HIT HARD! SEE WHAT HAPPENS WHEN I'M NOT ALONG TO TAKE CARE OF YOU?

WHAT? WHERE? THE CAMERA-- OH! MY HEAD!

RELAX, SON! SPENCE IS ON HIS WAY WITH THE FILM, PROJECTOR, BILLINGS, WILLIARD AND COPS! THE NIGHT WATCHMAN SAVED YOU AND THE CAMERA! YOU MUST HAVE SNAPPED SOMETHING GOOD OR YOU WOULDN'T HAVE BEEN CONKED!



SPENCE AND THE GUESTS ARRIVE. THE EQUIPMENT IS SET UP AND---

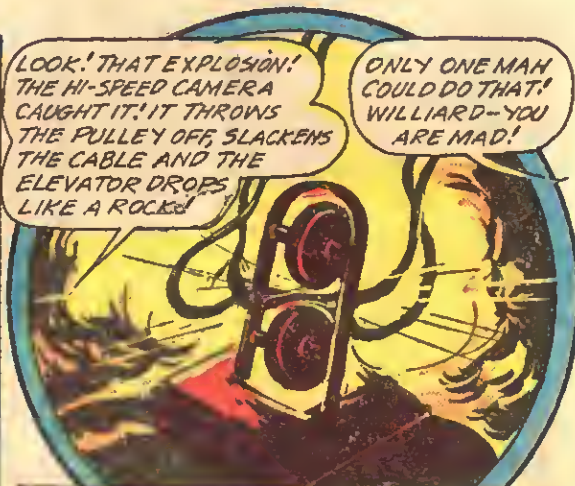
BRETT, YOU'D BETTER HAVE SOMETHING OR ELSE YOU'RE FINISHED!

I'M A BUSY MAN--I HAVEN'T TIME FOR THIS NONSENSE!

KEEP YOUR SHIRT ON, BOYS--THERE'S A LADY PRESENT! LET'S SEE WHAT THERE IS TO SEE!

LOOK! THAT EXPLOSION! THE HI-SPEED CAMERA CAUGHT IT! IT THROWS THE PULLEY OFF, SLACKENS THE CABLE AND THE ELEVATOR DROPS LIKE A ROCK!

ONLY ONE MAN COULD DO THAT! WILLIARD--YOU ARE MAD!



WILLIARD, COMPLETELY OUT OF HIS MIND, HURTLES OUT OF THE WINDOW--

YES, I DID IT! YOU RUINED ME! NOW IT'S MY TURN! I USED A CHEMICAL PELLET! IT EXPLODED BY FRICTION, THREW THE PULLEY OFF! THAT CAUSED THE CRASH!

NO! SAVE ME--UGH!

WATCH IT! HE'S GOT BILLINGS!

YOU'LL NEVER TAKE ME! EEEAYAH!

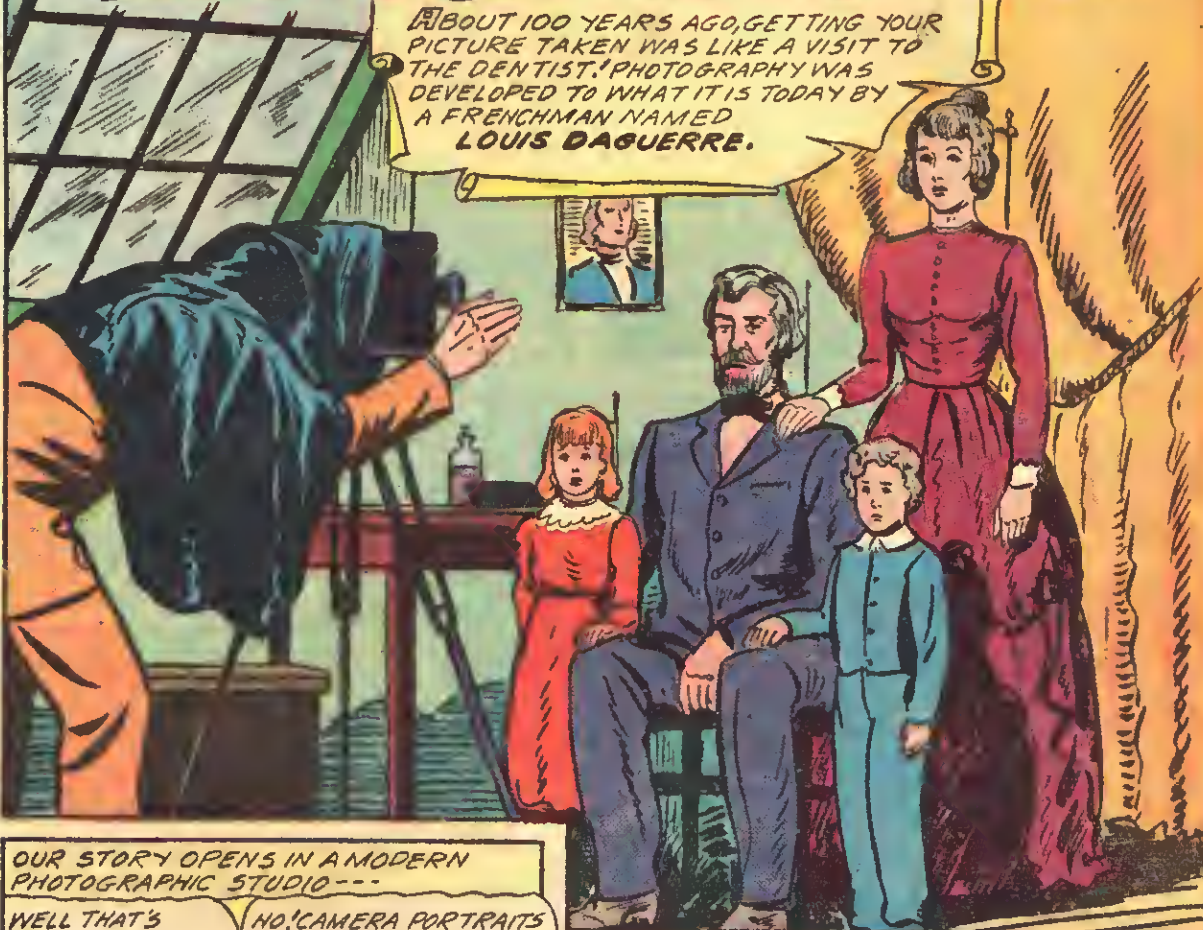
MAYBE HE'S BETTER OFF! HE'D HAVE KILLED MANY MORE PEOPLE IF IT WEREN'T FOR MY HI-SPEED CAMERA!





# LOUIS DAGUERRE FATHER OF PHOTOGRAPHY

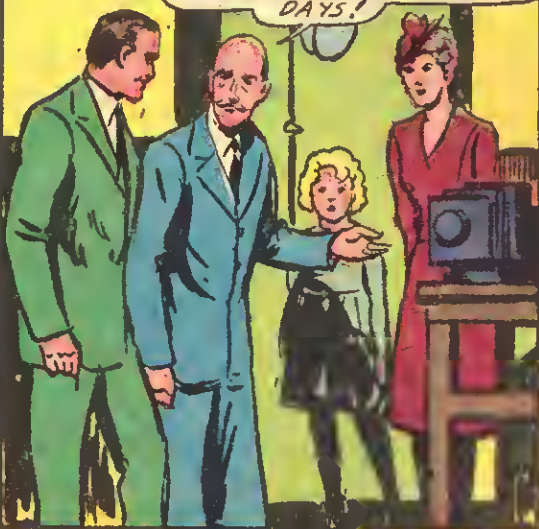
ABOUT 100 YEARS AGO, GETTING YOUR PICTURE TAKEN WAS LIKE A VISIT TO THE DENTIST. PHOTOGRAPHY WAS DEVELOPED TO WHAT IT IS TODAY BY A FRENCHMAN NAMED LOUIS DAGUERRE.



OUR STORY OPENS IN A MODERN PHOTOGRAPHIC STUDIO---

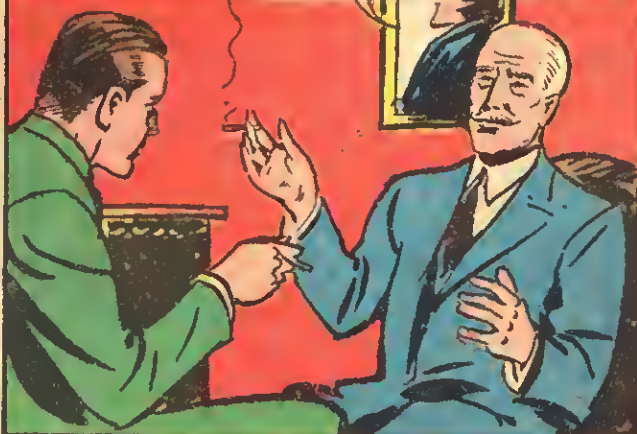
WELL THAT'S THAT, IT DIDN'T TAKE YOU LONG AT ALL!

NO! CAMERA PORTRAITS ARE EASY TODAY, BUT ONCE IT WAS DIFFICULT. YOU KNOW MY GRAND-FATHER WORKED WITH LOUIS DAGUERRE IN THE OLD DAYS!



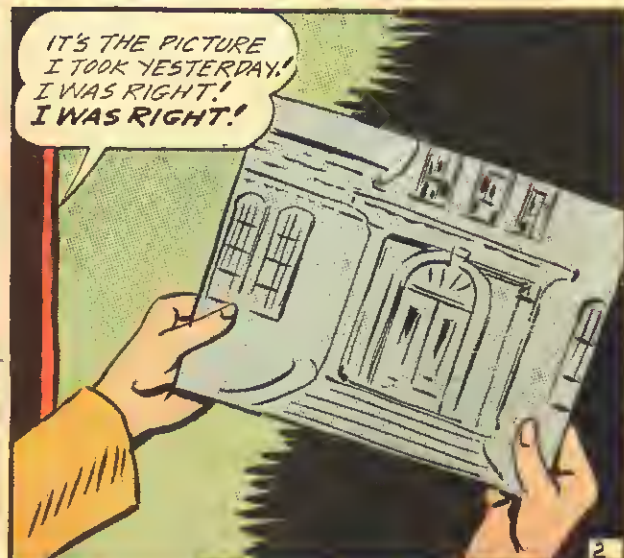
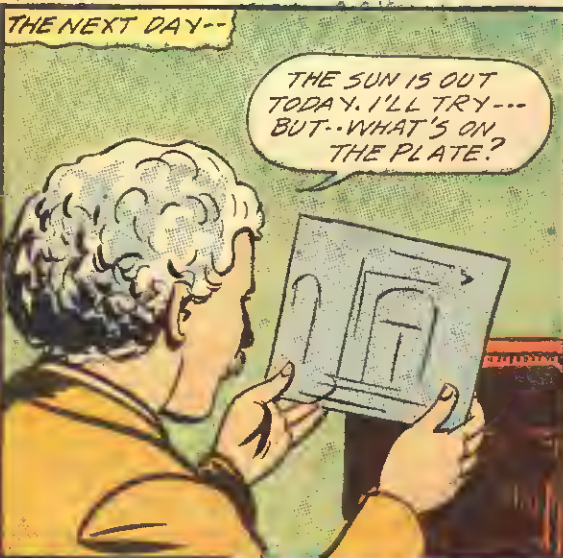
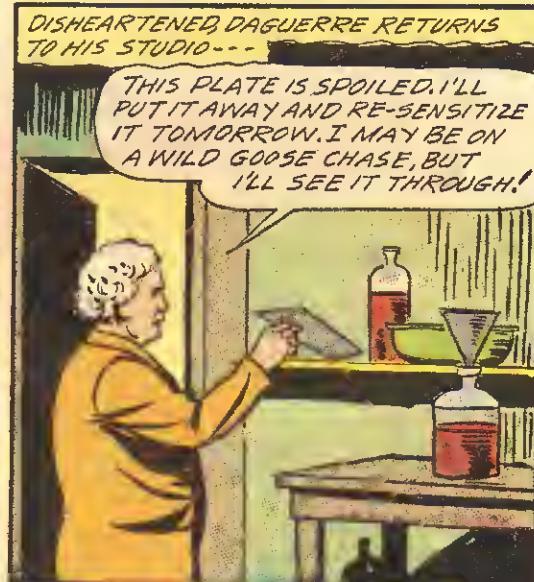
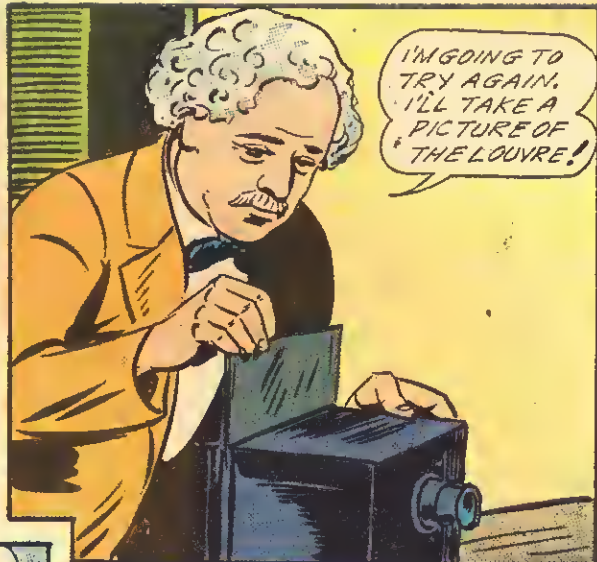
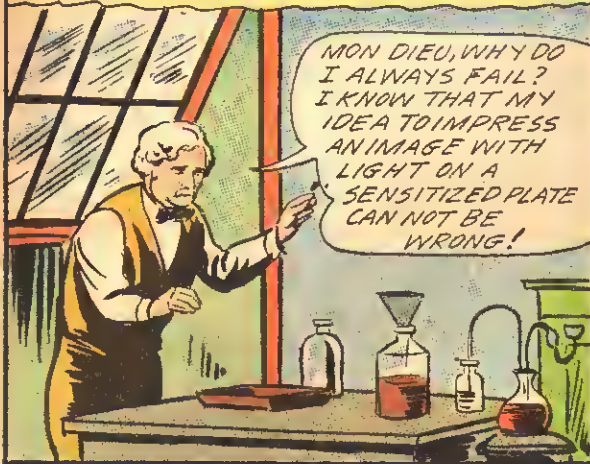
REALLY? WITH DAGUERRE? THAT SOUNDS INTERESTING! TELL US ABOUT IT, PLEASE.

MY STORY BEGINS ABOUT 100 YEARS AGO, IN PARIS. LOUIS DAGUERRE WAS AN OBSCURE SCENE PAINTER. HE WAS WORKING ON A PROBLEM WHOSE SOLUTION WOULD MAKE HIM FAMOUS!





AFTER MONTHS OF EXPERIMENTING, LOUIS DAGUERRE MEETS WITH CONSTANT FAILURE!





WHAT DID I DO DIFFERENTLY THIS TIME? LET ME THINK --



AHA! THAT DISH CONTAINS MERCURY. THE MERCURY VAPORS BROUGHT OUT THE PICTURE ON THE PLATE. THE PLATE MUST HAVE MERCURY APPLIED AFTER EXPOSURE! THAT'S IT!



DAGUERRE'S DISCOVERY SWEEPS PARIS!

I TELL YOU THE CAMERA WILL REPLACE THE ARTIST. I HAVE SEEN DAGUERRE'S PICTURES. THEY ARE SO REAL. NO ARTIST CAN BE SO TRUE TO LIFE AS THE CAMERA!

MY FRIENDS, WHAT AN AGE WE LIVE IN!

WHO COULD BELIEVE SUCH THINGS? WHAT MARVELS!



SOME TIME LATER, ONE AFTERNOON IN DAGUERRE'S STUDIO ---

LOUIS! LOUIS! HAVE YOU SEEN THE PAPERS?

NO, WHY ARE YOU SO EXCITED?

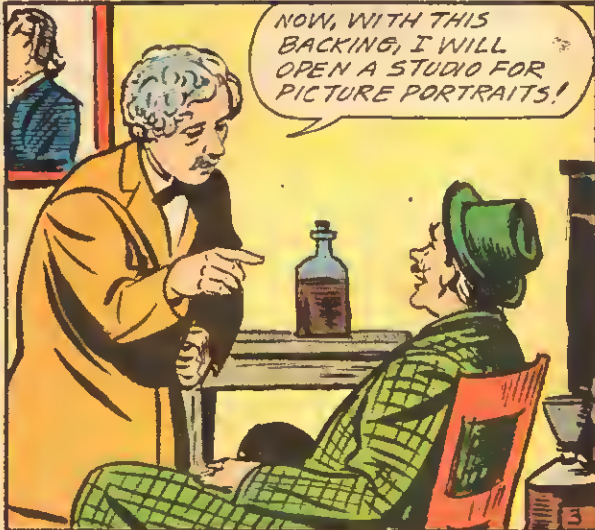


THE CHAMBER OF DEPUTIES HAS VOTED YOU AN ANNUITY TO CONTINUE YOUR WORK!

I AM SO HAPPY!



NOW, WITH THIS BACKING, I WILL OPEN A STUDIO FOR PICTURE PORTRAITS!





BUT GETTING A PORTRAIT TAKEN DID NOT RUN SO SMOOTHLY THEN.

THERE, MADAME, A BIT MORE PAINT AND I AM FINISHED!

MONSIEUR DAGUERRE. I PROTEST! I CAME TO HAVE MY PORTRAIT TAKEN, NOT TO GET MY FACE PAINTED LIKE A CLOWN!

LOUIS DAGUERRE  
LIFE-LIKE  
PORTRAITS  
WITH THE  
CAMERA



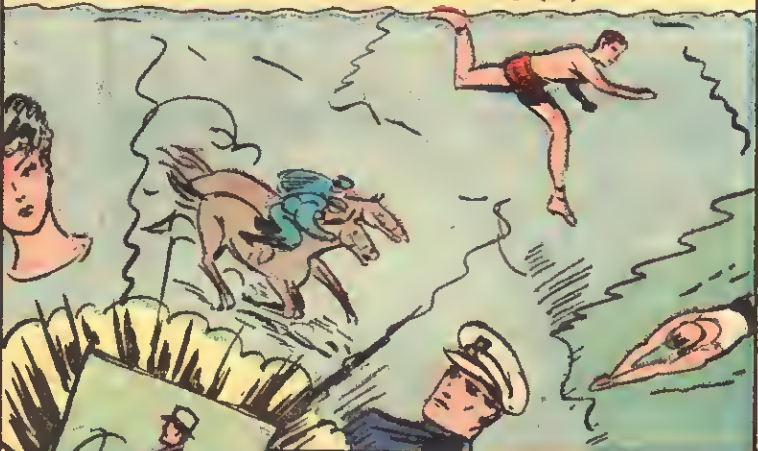
YOUR FACE MUST BE PAINTED TO REFLECT THE LIGHT. THIS WILL BRING OUT EVERY FEATURE, AND MAKE THE PORTRAIT REALISTIC!



PATIENCE, MADAME. IT WILL TAKE ONLY 5 MINUTES. YOU MUST NOT MOVE! THAT IS WHY WE USE THE HEAD BRACE.

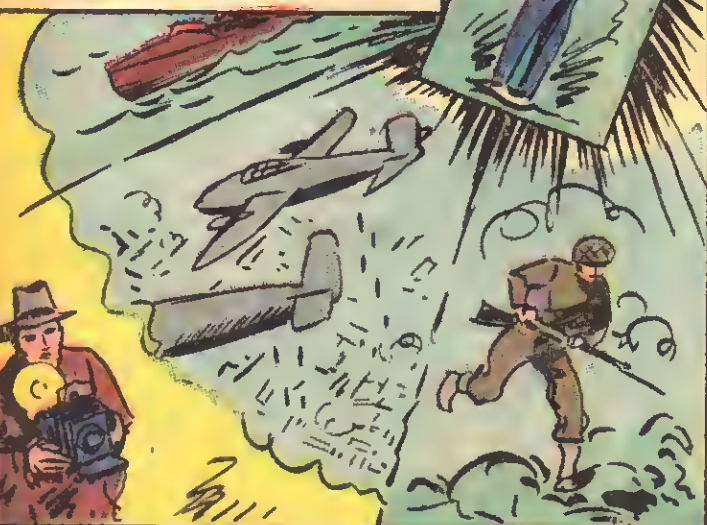


DESPITE ITS SHORT COMINGS, DAGUERRE'S METHOD WAS THE FIRST REAL STEP ON THE ROAD TO MODERN PHOTOGRAPHY WITH ALL ITS WONDERS!



YOU SEE, WHAT SEEMS SO EASY IS THE RESULT OF HARD WORK BY SOME PIONEER!

YES, WE OWE A LOT TO MEN LIKE DAGUERRE FOR MAKING OUR LIFE EASIER AND MORE PLEASANT.





# ART FENTON

WITH HOSTILITIES OVER IN EUROPE, ART FENTON FINDS HIMSELF REASSIGNED IN THE PACIFIC THEATRE OF OPERATIONS WHERE AT THIS MOMENT---

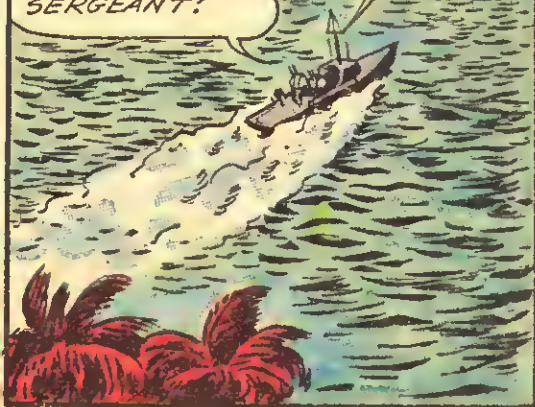
SERGEANT ART FENTON REPORTING, SIR!

GLAD TO HAVE YOU ON BOARD, SERGEANT. WE LEAVE AT ONCE!

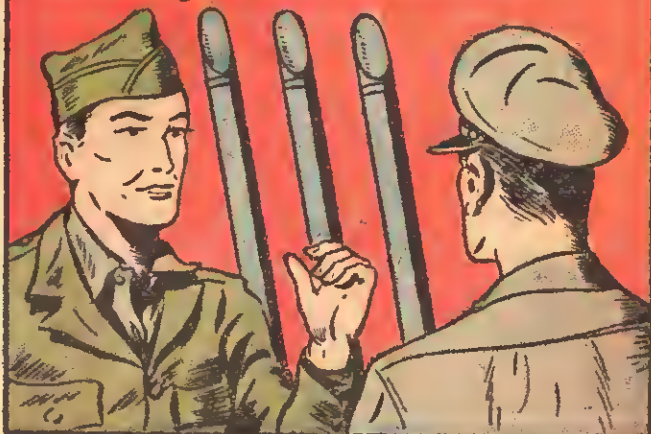


WE'VE GOT AN ODD AND DANGEROUS PHOTOGRAPHIC MISSION TO PERFORM! HAVE YOU CHECKED YOUR EQUIPMENT, SERGEANT?

YES, SIR! FORTY INCH TELEPHOTO LENS CAMERA- FILM AND INCIDENTALS!



THESE FLARE ROCKETS COMPLETE MY ENSEMBLE JUST IN CASE WE HAVE TO TAKE NIGHT PICTURES!



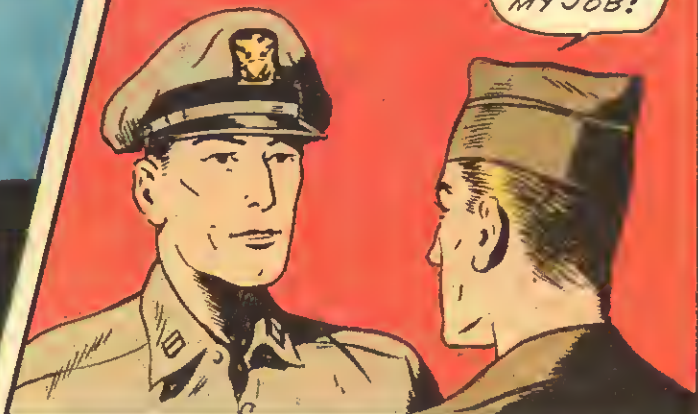


I'M TO TAKE PHOTOGRAPHS OF  
THE CHINA COAST BETWEEN  
AMOI AND HONG KONG IN  
JAP HELD WATERS!



CORRECT! THESE PICTURES WILL  
BE IMPORTANT TO THE PENDING  
INVASION OF CHINA!

I'LL DO  
MY JOB!



SOMETIME LATER---

HO-HUM---  
NOTHING EXCITING  
HAPPENING SO I  
MIGHT AS WELL  
CLEAN THIS TELE-  
PHOTO CAMERA!



HOLY CATS!  
A SUB!



SOME STUFF! REFUELING  
A P.T. BOAT IN  
MID OCEAN!



JAP SEA PATROL  
PLANE SPOTTED  
SIR!

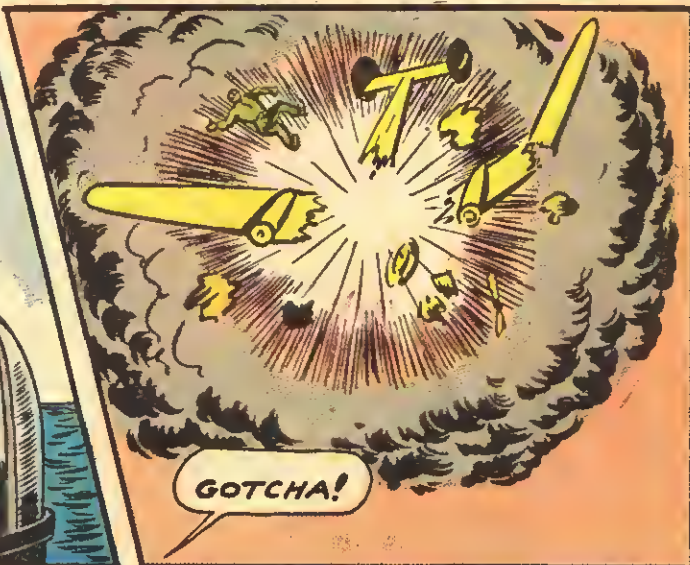
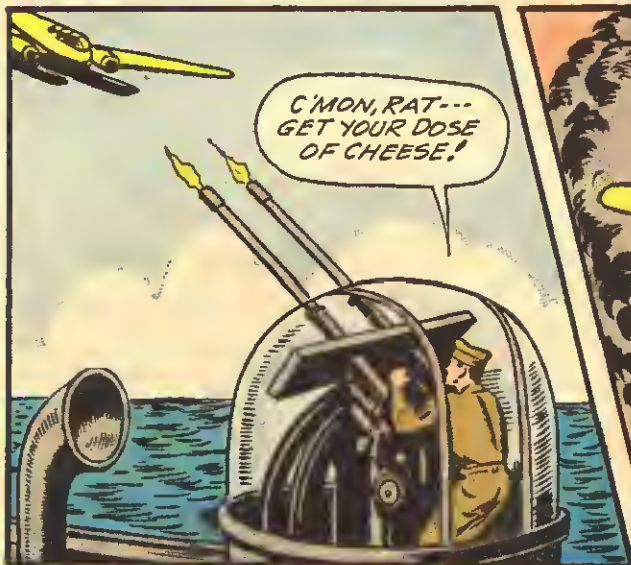
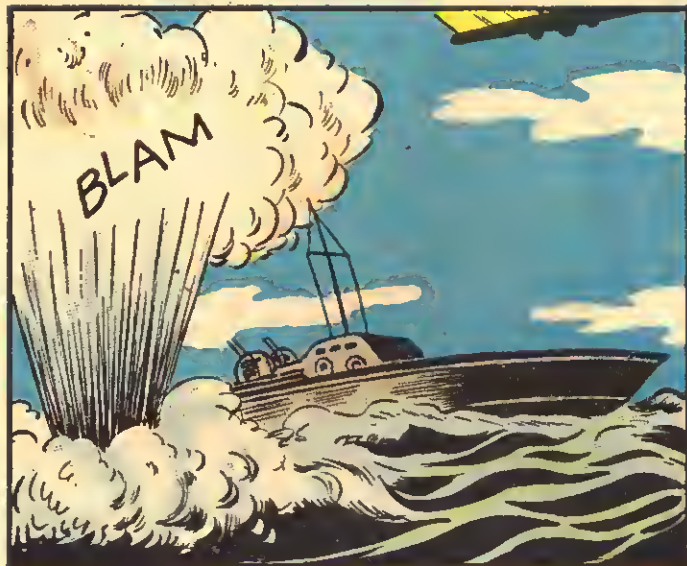
MAN ALL  
GUNS!



YEOW! SHE'S COMIN'  
RIGHT FOR US!









THREE HOURS LATER---

THERE SHE LIES!

HOT DOG! IF THOSE JAPS ONLY KNEW WE WERE AROUND!



BUT ON SHORE---

SO! OUR RADIO PATROL PLANE WAS RIGHT!

BUT WHAT IS AMERICAN BOAT DOING OFF CHINA COAST?

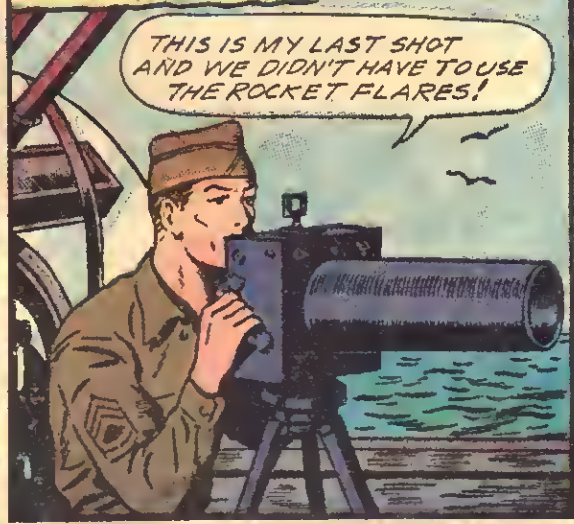


HA! IT IS OF NO CONCERN! WE WILL LET THEM LINGER AWHILE --- THEN OUR DESTROYER FLOTILLA WILL POUNCE UPON THEM! HA!



TOWARDS EVENING---

THIS IS MY LAST SHOT AND WE DIDN'T HAVE TO USE THE ROCKET FLARES!



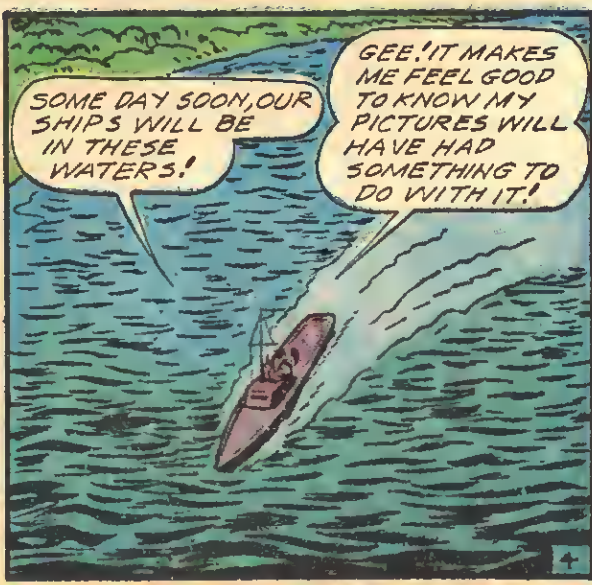
WE CAN PROCEED HOME, SIR! MISSION COMPLETED!

SPLendid, SERGEANT! WE'LL GET UNDER WAY AT ONCE!



SOME DAY SOON, OUR SHIPS WILL BE IN THESE WATERS!

GEE! IT MAKES ME FEEL GOOD TO KNOW MY PICTURES WILL HAVE HAD SOMETHING TO DO WITH IT!





GOSH! IT GETS DARK HERE FAST!  
WHAT'S THAT AHEAD? LOOKS LIKE  
SMALL LIGHTS!



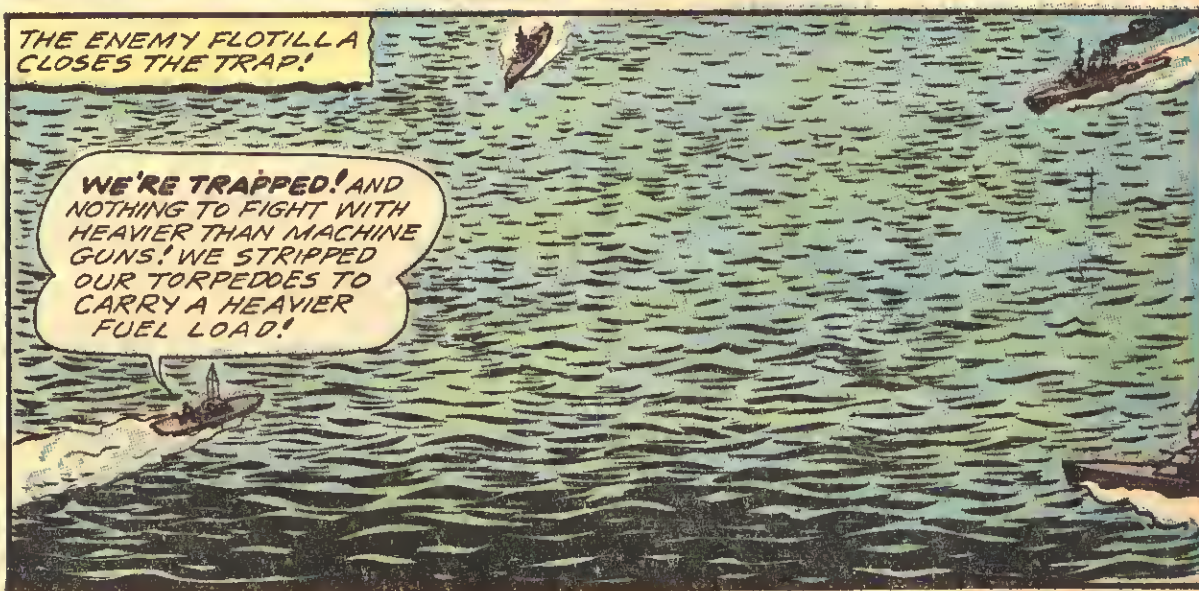
BAD NEWS, SIR!  
THREE ENEMY  
DESTROYERS  
BEARING DOWN  
ON US!

OH! THAT  
EXPLAINS THOSE  
LIGHTS!



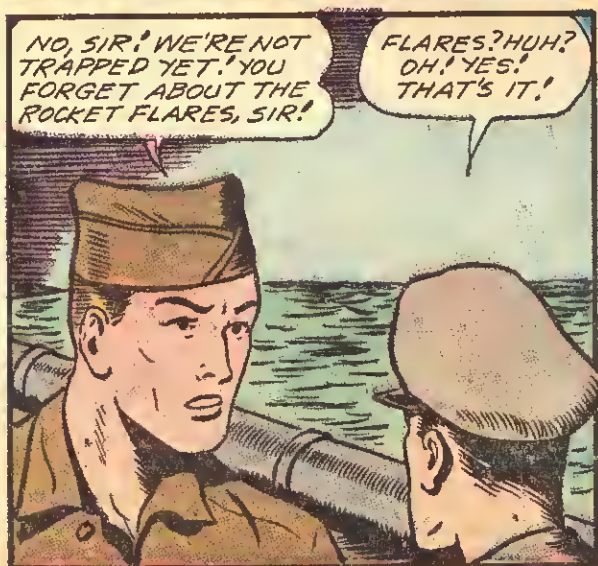
THE ENEMY FLOTILLA  
CLOSES THE TRAP!

WE'RE TRAPPED! AND  
NOTHING TO FIGHT WITH  
HEAVIER THAN MACHINE  
GUNS! WE STRIPPED  
OUR TORPEDOES TO  
CARRY A HEAVIER  
FUEL LOAD!



NO, SIR! WE'RE NOT  
TRAPPED YET! YOU  
FORGET ABOUT THE  
ROCKET FLARES, SIR!

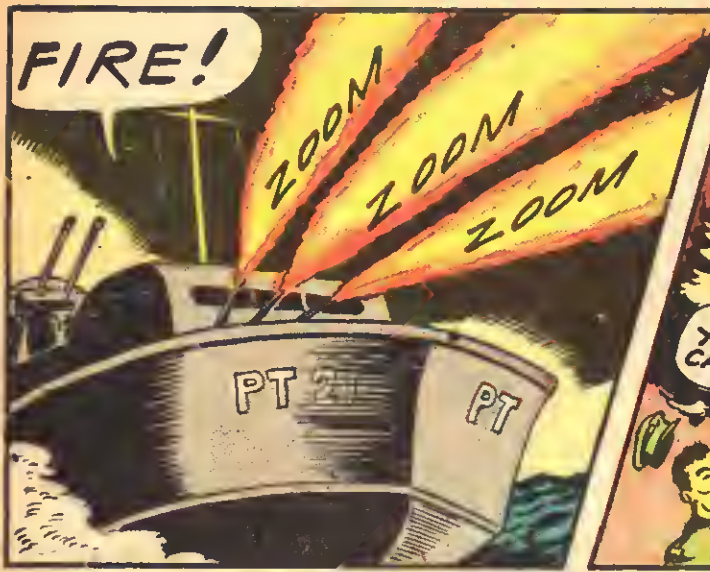
FLARES? HUH?  
OH! YES!  
THAT'S IT!



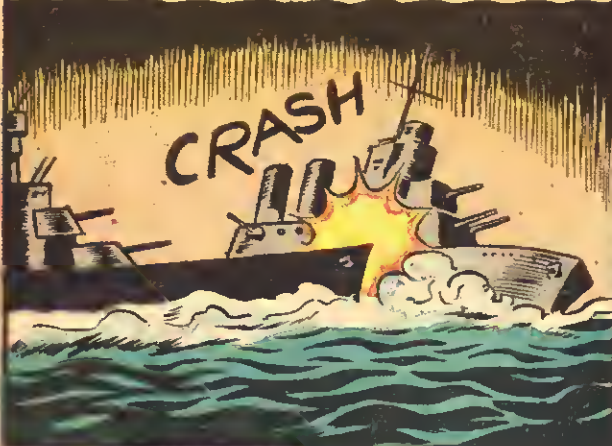
LOAD THOSE FLARE TUBES! AIM  
THEM AT THOSE DESTROYERS  
AND FIRE SIMULTANEOUSLY!



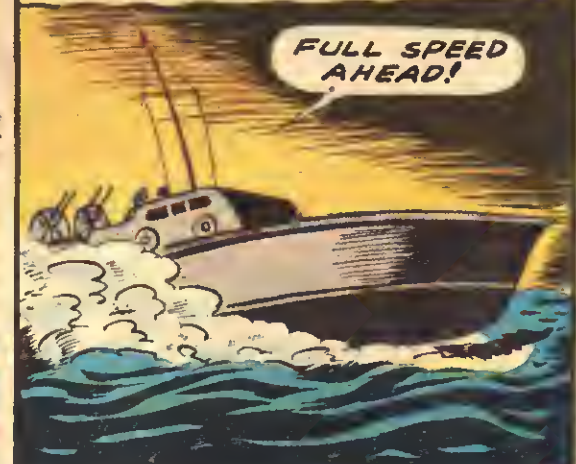




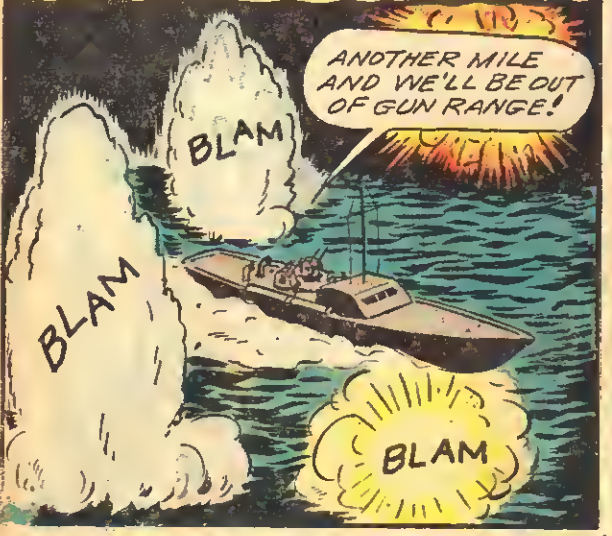
BLINDED BY THE INTENSE LIGHT, THE DESTROYERS' SKIPPERS LOSE CONTROL OF THEIR SHIPS AND---



THE P.T. BOAT SPRINTS PAST THE BREACH IN THE TRAP!



THE REMAINING DESTROYER OPENS WITH ALL GUNS AND---



MINUTES LATER---  
YOUR QUICK THINKING SAVED THE DAY, SERGEANT!



OUR PT BOATS ARE FIGHTING!  
BACK THEM BY BUYING MORE  
WAR BONDS!





## two war GLANTS

A B-29 POISED FOR FLIGHT as dawn breaks. The giants of the stratosphere could not be mass produced for war without the template camera.

A PAIR of war giants are playing integrated roles in helping to blast the treacherous and wily imperialistic Jap back to Tokyo, which by the time he gets there, will be but a pile of ashes and blackened ruins—the direct result of the work of these two gigantic machines. The template camera, as large as two rooms, is one of the most important aids in the mass production of the great silver B-29s that are bombing Japan daily.

Soaring high in the stratosphere, the B-29 has laid waste to large areas of Nippon's key cities and war plants, while at the same time it has been revealed that a modified version of the superfortress, the F-13A, carrying more cameras than any other reconnaissance aircraft, is photographing the targets before and after the devastating raids that we read about in the papers.

The amount of factory work involved in creating a B-29 or the F-13A is staggering. Here is where photography plays its interesting and vital role in the form of the template camera. This huge camera is used



THIS IS THE SIX-TON template camera that helps build B-29s.





**PHOTO TEMPLATE CHIEF** Glenn H. Jones replaces one of the 380 40-watt bulbs in this great contact printer.



**A TEMPLATE IS PLACED** in the mammoth photographic printing machine. Ground glass weighs 600 lbs.



**PHOTO TEMPLATE**, printed on steel, is raised from the 330-gallon developer bath in the darkroom by two men.



**CLAMPED TO A PIECE** of metal, the template is a guide for this operator who is drilling holes in the sheet.

to photograph the engineering drawings, and from the negatives, projection prints are made directly upon sensitized metal or wood flats which are developed in great tanks of chemicals. These sheets, with the pattern accurately printed on by photographic processes are then sent to the machine operators who cut them out for assembly.

Paul Bunyon, the legendary character of Blue Ox fame, would be a valuable war worker in the photo template darkroom of Boeing Aircraft Company. The famed strong man could, with his great strength gained from moving mountains and digging valleys, handle with ease the six-ton camera and easel or the three-ton printing machine which cut precious hours and days from the time of building a superfortress.

Nor would Bunyon be dismayed by finished "snapshots" that weigh as much as 300 pounds, nor the developing tanks which hold as much as 360 gallons of solution and could easily be converted into a large aquarium.

Like dressmaking, the building of an airplane requires a full-size pattern—called a template—for each individual part. In the B-29, for instance, there are 30,000 of these parts. In former days, these templates were built laboriously by hand from a conventional blueprint. Some were made of wood and some of steel, but in either case the work was slow, many templates requiring as much as 200 hours of layout time. But today, the superhuman demands of a global war dictated the use of every conceivable means to reduce the number of man hours to build a fighting machine.

Production engineers were able to break one bottleneck, that of template making. With the photographic method of making templates, long



a subject of experimentation, this bottleneck was so thoroughly conquered that the work of hours was reduced to a matter of minutes.

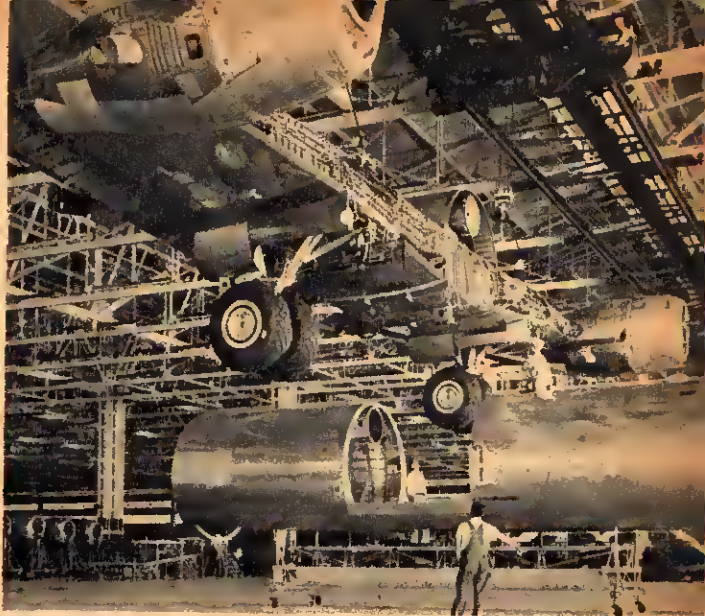
The great time saving in this process lies in the fact that hundreds of copies of a template can be made from one photographic negative, where formerly each one required individual copying. While aluminum, plywood or pressed wood sheets are used, the original engineer's drawing—or master layout, as it is known—is made on a thin steel sheet, maximum size of which is 5 by 10 feet. The sheets are lacquered a pale green so as to not tire the engineer's eyes and yet produce sufficient detail and contrast. The drawing is made to exact scale or size of the part to be produced.

This master layout is then taken to the photo template darkroom for reproduction and is placed on a huge easel, the face of which resembles the grid of an overdeveloped waffle iron. Vacuum holds the sheets tightly in place, the suction being produced through holes which honeycomb the grid.

The camera which does the job of photographing this master drawing weighs some six tons and is valued at approximately \$20,000. Bellows and lens of the camera are in the same room with the easel. The holder for the glass negative is in an adjoining room and is connected through the wall with the rest of the camera.

Precision is the prime consideration in making photo templates. Operators are permitted a tolerance of no more than 1-1000th of an inch per foot and even this is frowned upon. In order to insure precision, the camera assembly and the easel are connected as one unit by huge steel girders so if any portion moves, the entire assembly moves exactly the same distance and exactly the same direction. The girders are hung delicately from springs, which in turn are supported by steel uprights that are imbedded in concrete deep in the floor. This is to eliminate possible jar. Without such an arrangement, a freight train passing on a track adjacent to the plant might spoil an important template.

The master drawing is photographed on a negative about one-fifth the size of the original drawing. Glass plates are used to avoid dimensional changes. Then the negative is placed in the camera, after being developed and dried, and the process is reversed with the camera being employed as an enlarger. The image is enlarged to the exact size of the piece to be produced and after the sensitized metal or wood sheet is exposed, it goes through the same routine of an ordinary snapshot, except that this routine is on a "gargantuan" scale. An overhead crane takes the sheet from the easel to the developing room where it is lowered into the developing bath, a water rinse, a fixing bath, and another rinse, after which it is placed in a steam heated drying cabinet. A power hoist is used on larger plates, some of which weigh



A B-29 SUPERFORTRESS begins to take form as the nearly completed wing is lowered to join the bomb bay section.



THIS PHOTO OF THE RUDDER of a B-29 conveys some idea of the size of a superfortress. (All photos by Boeing.)





**THE F-13A PHOTO RECONNAISSANCE PLANE**, sister of B-29, carries plenty of sting in its 5 gun turrets.

300 pounds.

Once dry, the plate is given a final check by the engineers for accuracy and is then taken to the shop where it is cut, routed or drilled according to the outlines reproduced upon its surface. The finished template now is ready to go to work. It is placed on a piece of metal, just as a dressmaker's

pattern is laid on cloth. The metal is cut to size and shape of the template. Often several parts are cut or drilled at the same time.

Many changes occur in fighting plane designs during war time and speed is always essential in making them. To do so, the changes are made on the master drawing and then those portions are printed on a translucent, dimensionally stable cloth substance which is sensitized on one side the same as photographic printing paper. The cloth print is then glued on the original template at the point where the change is to be made.

For the printing job that follows, a machine 12 feet long, six wide and four feet high, equipped with a ground glass weighing 600 pounds and 380 electric bulbs of 40 watts each, is used.

Thus photography plays an important part in the construction of America's most deadly aerial weapon, the superfortress. In its dual role of a bomber as a B-29, or its employment as a photo reconnaissance plane, the F-13A, this plane is helping to shorten the war in the Pacific by many months or even years.

A new giant of photography, a 48-inch telephoto lens made by Eastman Kodak, with a built-in thermostatically controlled heating unit to keep the mount from shrinking and throwing the lens out of focus, may soon become part of the equipment on the F-13A, and thus help pick out targets for the B-29s more accurately.

And so two giants of this war, working hand in hand, are recording and making history as Allied forces start the final drive to eclipse the Rising Sun.



**SLEEK, STREAMLINED SUPERFORTRESS** roars overhead on its way to bomb or photograph Jap war plants. The plane is world's most heavily armed aerial battleship. Template camera speeds production of these giants.





OH, MY GOODNESS! Nothing to photograph, you say—how about making some of these humorous caricatures?

# KITCHENWARE *CARICATURES*

**P**HOTOGRAPHERS don't have to go far afield to find material for good pictures, for the china closet and kitchen pantry will yield the necessary items for many a pleasant evening of making kitchenware caricatures. Odds and ends, such as spectacles, bits of brushes

and steel wool can be used for many of the humorous details. Your own ingenuity in fashioning your subjects will result in the creation of unlimited amounts of fun.

Kosti Ruohomaa, photographer for Black Star, made the pictures on these three pages.





**THIS INDIVIDUAL** is a combination of cups and a saucer, with parsley on the hat. Eyes are black paper.



**HIROHITO** is as tricky a job of balancing as the imperial pseudo-son of heaven is himself.

In some instances he actually caricatured people that are making today's headlines—one is the remarkable likeness of Hirohito. Others were created by playing around with various

cups, saucers, plates and pitchers until one with humorous facial characteristics evolved.

A plain background that does not detract from the subject is most suitable for this type work.



**THIS HIGH-HATTED** character is a takeoff on the typical senator. Ruohomaa calls him Sen. Blather.



**DEFINITELY A BIG BANKER** is this kitchen cartoon bedecked with paper necktie, collar, wire mustache.





**TWO WOMEN** exchanging gossip over the backyard fence gave Kosti idea for this humorous masterpiece.

Photofloods and spotlights or flashbulbs can be used for lighting effects and in instances where eyeglasses are employed, reflections of the lights in the lenses will often add interest.



**THE AXIS PROPAGANDIST** is a combination of two one-ounce glasses, brushes, saucer and chiclets.

So let the steaming teapot and its associates, the humble cup and saucer and cream pitcher become your basic models for fun with your camera, these rainy nights when you are free.



**TOUGH-LOOKING WARD BOSSES** are lampooned in this crockery caricature.



**"THE SKEPTIC"**—a cigarette in his mouth—challenges you to try your hand at making these kitchen cartoons.



# Kodak

**It's the M-10... Murder to Enemy**  
finder . . . Kodak-designed, Kodak  
our antiaircraft gunners. Used w  
faster and more exact aiming powers  
against enemy strafers and bombers.



**"SHOOTING" TO SAVE . . .** Motion pictures  
by medical movie-makers, of operating  
methods in front-line clearing stations, are  
rushed back to "the States." In this  
manner, the newly enrolled service doctor  
learns his "battle medicine" at the movies  
*before* he is sent abroad.



This M-10 Range Finder is the sighting  
device on the directing control of our  
40mm. antiaircraft guns.



**"BIG BOY"** — made by Kodak.  
This huge aerial camera lens  
lets our reconnaissance planes  
snap many of their pictures at  
heights beyond the range of  
enemy flak—at altitudes so cold  
an electrically heated jacket is  
needed to keep parts from crack-  
ing or sticking. "Big Boy"  
weighs over 100 pounds (com-  
pare it for size with the camera  
shown with it), and takes pic-  
tures 9 x 18 inches—pictures so  
clear that from 5 miles up you  
can count the ties on a railroad  
track.



# Flashes

**Planes.** This new and better range  
k-made . . . gives sharper vision to  
with a fire-director apparatus, its  
rs make our guns deadlier than ever  
It's good against robot bombs, too.



## Who is the Most Photographed Girl in the World?

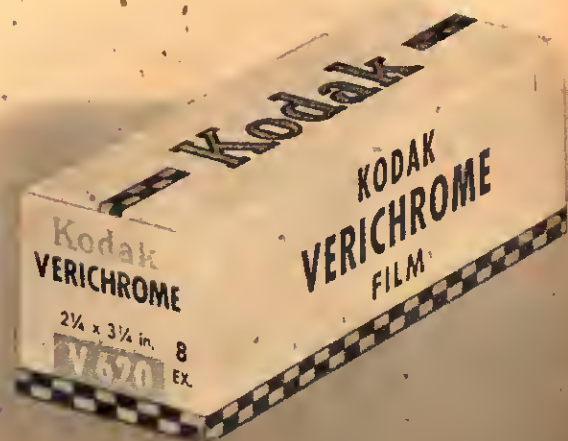
No, not your favorite glamour girl of the movies or the magazines; but a Kodak office worker, Evelyn Schreiber (above, right). She sits for her picture 10,000 times a year, as part of the testing of Kodak and Ciné-Kodak Film.

**The Ways to Victory** are mapped and recorded by the Armed Forces largely on Kodak Film—so you may not be able to get as much Kodak Verichrome these days as you want. But keep asking for it, and look for the familiar yellow box.

Kodak Verichrome Film has the extra "tolerance" that helps make up for cloudy days, or slight errors in exposure time. It's America's favorite snapshot film.

Use carefully what Verichrome your dealer can let you have. Make pictures of home and family for the boys on ships, in camps, or in service overseas. Make every exposure count.

**The Film in the Familiar Yellow Box**



**EASTMAN KODAK COMPANY • ROCHESTER 4, N. Y.**



# MacARTHUR STUDIOS



**THE VAMPIRE STRIKES** in this scene from a film produced by high-school-age Kentucky youths.



**"SCOOP SMITH"** portrayed by a youthful actor of Mac Arthur Studios in the feature film **"The Ghost Wall"**.



**THIS BOY** was made up realistically so he could act dual role.



**A VICTIM OF THE VAMPIRE** sprawled on the floor (top photo). This shot was made in a funeral parlor, for **"The Vampire"** (bottom).



**A** PROLIFIC group of boys and girls in Kentucky are looking forward to the end of the war so they may resume production of feature length 16mm films. Organized as MacArthur Studios, of Lebanon, Ky., they have turned out two successful films, "The Ghost Walks" and "The Vampire," both of which employ many Hollywood tricks. The former production became a box office attraction when shown in a theatre, and resulted in reams of publicity in newspapers and magazines.

Sticklers for realism, the movie makers write and rewrite their scripts, use makeup and do their own acting and go on location for necessary scenes. They still brag of the six months of eerie nights they spent in a funeral home shooting "The Ghost Walks." The entire city of Lebanon has become a set for them and they shoot much of their footage in business houses, homes, schools and plants. When their script calls for a hearse they obtain one locally.

The organization began when one boy received a 16mm movie camera and following that the mailman erred and delivered a photographic magazine to his house by mistake. In the magazine he and his friends read of an amateur movie club and, not to be out-done, they went into production. Today they are marking time, meanwhile preparing for the day when they can resume their fun and learn more of the ground work for the professional field of tomorrow, by making realistic, well thought out 16mm amateur movie features.



**A SCENE IS FILMED** (below) using a real hearse. Victims of Vampire are carried on litters as camera rolls.

**DRESSED IN BLACK**, his face whitened by makeup for a horror effect, the Vampire makes dramatic appearance.



**THE PHOTOGRAPHER RECORDS** a scene on location at a printing plant used in the film as a newspaper office. Tripod is used on all shots.



**THE HERO** is trapped by Vampire, but film comes to happy end.



# Camera Cues

## THE ENLARGER AND HOW IT WORKS

**A**LL enlargers are basically similar, but the more expensive types have additions that may be helpful in this most interesting of the darkroom processes. Fairly satisfactory enlargers are available from about \$20. These are generally hand-focused, while the more expensive automatic focusing machines are easier to handle. Each part of the machine is explained below.

Enlargers vary also on the following scores:

(1) Type of action—either vertical or horizontal. The vertical type is generally preferred for normal size enlargements, while the horizontal is used for mural projections. (2) Type of light diffusers—either condensers or ground glass. The more expensive condenser type spreads the light evenly by means of lenses, focuses sharply, utilizes more of the light per bulb, and is preferred for small negatives. (3) Size of the negative—enlargers are constructed to accommodate certain size negatives or smaller. Buy an enlarger, therefore, for the largest size negative you intend to use.

**1** Lamp housing is the large globular reflector which has the function of increasing the amount of light output. A standard, frosty enlarging bulb should be used. If the enlarger is of the condenser type, a smaller bulb is required than for the diffuser type. Follow the manufacturer's directions for the bulb size. Be sure that it is an enlarger bulb, because other types won't work.

**2** Negative carrier—where the negative must be inserted glossy side up between glass or metal plates. Do not try to enlarge a negative which is too large for the size of the enlarger, inasmuch as enlargers are constructed for negatives of a certain size or smaller—not larger. The image should be facing away from you upon insertion, for correct viewing when the negative is in the enlarger. The dull side of the negative is known as the emulsion side.

**3** Red light filter is a device which, when rotated beneath the lens (with the enlarger light on), prevents the image from recording on the paper. Filter is safe for projection paper. Not essential in every case, it helps in seeing the image on the sensitized paper.

**4** Focusing knob of enlarger must be adjusted in order to produce a sharper image on the

enlarging paper. If the enlarger is raised or lowered, focus must be adjusted after the change, with the diaphragm wide open.

**5** The lens and diaphragm, as in the camera, make possible a sharp image on the sensitized material. The longer the focal length of the lens, the higher the enlarger must be to produce a given size image. Be certain that the lens is the proper one for the work to be done. Choice of an enlarger lens is determined by the size of the negative used and how much magnification is desired per unit of height. If your camera lens is removable, it will be satisfactory. Regular enlarger lenses are more convenient, however, and come in several sizes. The shorter the length of the lens, the less height is required for a given enlargement size. The diaphragm cuts down light and is adjusted after focusing. By stopping down the lens the time of exposure is increased. How far to stop down is largely a matter of experience.

**6** The elevation knob is either of two kinds: (1) a knob which raises and lowers the enlarger, or (2) a knob which when turned, loosens the enlarger so that it can be manually forced up and down. Raising the enlarger increases the size of the image, while lowering decreases it. Focus must be adjusted after the change.

**7** Many photographers do without a foot switch, but it is one of the handiest gadgets in the darkroom. It permits the use of both hands for dodging during an exposure. Exposure time is calculated by the use of a clock or by counting. Safe light should be turned on to focus on a blank sheet of exposed enlarging paper while the enlarger head is adjusted.

**8** Paper easel serves a double purpose. It holds the sensitized paper in place beneath the enlarger during an exposure and it also puts a white border around the print. Locate the easel before inserting the paper for a test exposure. Adjust the border in four places before the lights are turned out. Be certain that the easel is level.

## ENLARGING

**I**N MOST respects projection printing is similar to contact printing. Correct exposure is vital to successful enlarging. The best method is to make a test strip by covering a large section of the sensitized paper and expose. Uncover a



larger section and expose again. Continue with several sections and develop. Gauge the time of the full size print by the best strip.

Exposure time varies with different enlargers. If yours is the "slow" type (less light output) begin a test strip with 10 or 20 second exposures and then increase. The exposure also varies with the density of the negative and type of projection paper used.

The diaphragm is adjusted after focusing. How far to stop down is solely a matter of experience, adjusting until the image begins to lose contrast. By stopping down the lens, it should be remembered, the time of exposure is correspondingly increased. Then too, the shorter the length of the lens, the less height required for a given enlargement size.

Following is an outline of the basic enlarging steps:

## STEPS IN ENLARGING

### A. Using the Enlarger

1. Clean enlarger lens with lens tissue.
2. Easel adjustments—
  - a. Set leaves to make correct size print
  - b. Set margin stops so that all borders will be equal
3. Negative insertion—
  - a. Remove dust from negative with camel's hair brush
  - b. Place in negative carrier, glossy side up, emulsion side down
  - c. Place carrier in enlarger beneath lamp housing
4. Enlarger adjustments—
  - a. Raise or lower the enlarger until the desired portion of the negative approximately fills the easel
  - b. Open diaphragm wide
  - c. Focus, using thin lines, such as hair, as a guide
5. Making a test strip—
  - a. Select the size, type and contrast grade of paper you require
  - b. Turn out white lights
  - c. Cut strips about 2 inches wide and length of paper for exposure tests
  - d. Place red filter beneath the lens and locate the test strip across the most important section of the negative
  - e. Remove filter and cover all but 2 inch strip with an opaque sheet. Expose, uncover another section, expose again, and so on until entire strip has been exposed in progressive stages, then develop.
6. Once correct exposure time has been determined, place full size sheet into easel snugly against margin stops and expose. Count exposure "1000, 2000, 3000, etc." for regular timing.

### B. Processing Enlargements

1. Developing enlargements—
  - a. Paper developer should be the stan-

dard variety recommended by the manufacturer of your enlargement paper. It should be diluted according to directions and temperature should be at 65 to 70 degrees.

- b. Grasp paper in lower right hand corner and slide print into developer. Be sure the print is completely submerged at once.
  - c. Rock developer tray back and forth during the entire time recommended by developer manufacturer.
  - d. Drain off developer by suspending print from one corner over tray.
2. Short stop bath—
    - a. Short stop bath consists of a few drops of acetic acid per quart of water
    - b. Print should be submerged in short stop for a minute
  3. Hypo Fixation
    - a. Agitate the print well the first few minutes in the hypo bath
    - b. Leave the print from 10 to 15 minutes
  4. Washing
    - a. If possible enlargements should be washed in running water for at least 30 minutes
    - b. Lacking running water, use six changes of water at five minute intervals
  - C. Drying Prints
    1. Ferrotyping: for glossy surface prints clean ferrotype or chromium tin, lay wet prints face down, swab off with squeegee
    2. Blotter drying: press prints between several changes of blotters in quick succession, then leave between dry blotters without using pressure
    3. Drying racks: lay prints on cheesecloth or toweling until dry; press to flatten

## DODGING

Dodging is the photographer's balance wheel. By "holding back" under-exposed sections of a negative and by "burning" in over-exposed areas, you can compensate in part at least, for your errors in lighting and exposure, so that the final enlargement is of even tone. After exposing the entire negative for the correct rendition of the normal areas, interpose your hand between the lens and paper, covering the normal sections and permitting over exposed areas to receive more enlargement time.

Burning in is the converse of holding back, naturally. When most of the negative is correctly exposed and but a small sector is over-exposed, turn on the enlarger for the correct number of seconds for normal areas and then cup your hands to form a small circular hole. Direct light from the over-exposed areas to shine through the opening between your hands. For large or small areas, fit the opening by either raising or lowering your hands or making the hand-opening larger or smaller, respectively.



# GOONEY BIRDS



UNAWARE OF PRESENCE OF THE PHOTOGRAPHER, this pair of Gooney birds "cut a rug" like pair of jitterbugs.



HONKING AND CLACKING her bill like barnyard hen, a Gooney keeps soon-to-be Gooney Jr. warm.

GOONEY birds are natural clowns and as such provide a constant source of amusement for the Marines on tiny Midway Island in the vast Pacific. Attesting to the fact that these comical inhabitants of that vital speck on the map are also targets for every U.S.M.C. combat photographer passing through that area are the creaking files at Public Relations H.Q., from which these photos were selected. These then are Gooney bird photos to end, for once and for all, all Gooney bird pictures.



COVERED WITH DOWN and half-grown, Junior poses for his portrait at 15 weeks. (Official U.S.M.C. Photographs.)





**CLOSE-HAULED**, these sailboats race along a sun-drenched sea as the wind tips them over sharply.

# Sailing

**A**LWAYS a favorite with photographers everywhere, sailboats are excellent subjects for pictures at the shore. Their sails filled by a freshening wind, they race along picturesquely—a temptation for any camera fan. To make good sailing pictures use a camera having shutter speeds of 1/100th of a second or faster, a filter to bring out the sails against the sky, and panchromatic film for the best rendition of tones. You can also make many interesting shots of the boats as they are warped into their moorings. Shoot the spray drenched occupants and try for the patterns created by the rigging and lines. To make silhouettes of the boats shoot into the sun.



**PLAY OF SUNLIGHT** and shadows on ballooning sails gives a third dimensional effect to this excellent photograph.



**CLOSEUPS OF BOATS** reveal interesting details in sails and rigging. (Kent Hitchcock Photos.)



# NEW IDEAS

Try these for better picture-taking



(Left) Photo background drapes can be hung on wall molding by attaching molding hooks (used for hanging pictures) to top edge of drape. The hooks are then slipped over the molding. Make sure there are no disturbing wrinkles in the material that are apt to show up in your finished picture.



(Right) When you want to make two different size enlargements of each of a set of negatives, you can save the trouble of racking the enlarger up and down between exposures by placing a box of suitable size on the easel for smaller size blow-ups. Lens must be refocused, but enlarger is fixed.

(Right) Paper bands with gummed ends for wrapping 35 mm. rolls of film can be made in a jiffy by cutting unused mailing envelopes as shown. Glue bands together after wrapping around film. Write data on each one.

(Below) Clamp-on extension flash units often manage to mar white furniture to which they are attached. Slip flashbulb container over furniture edge and clamp extension to it. The paper protects furniture finish.

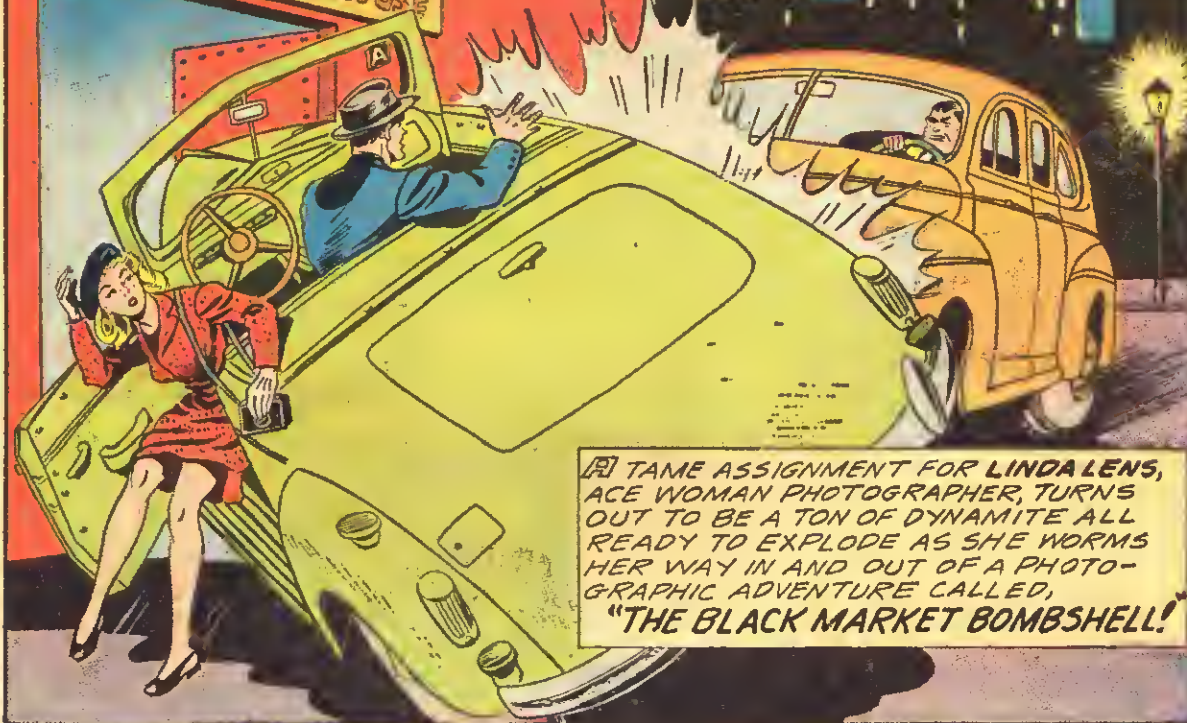
(Lower Right) A simple rangefinder can be made by cutting angular notch in 4x5-inch card. Attach eight-inch string and hold in mouth. Sight with one eye on objects, of known size and mark card accordingly. Use as shown.





# LINDA LENS

**GORDON**  
THEATRICAL WAREHOUSE



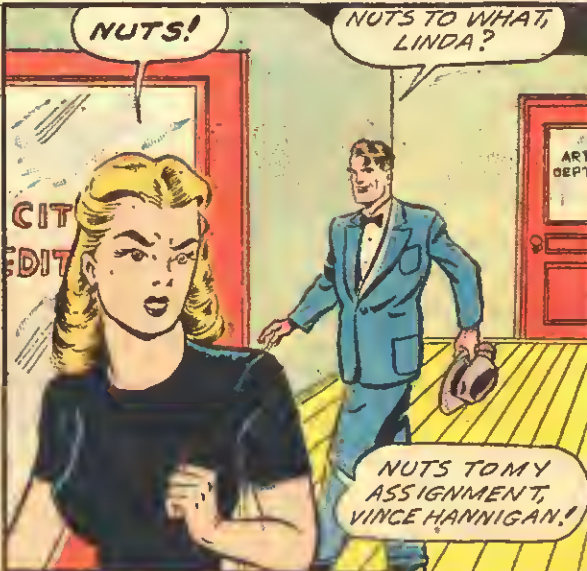
**TA** TAME ASSIGNMENT FOR LINDA LENS, ACE WOMAN PHOTOGRAPHER, TURNS OUT TO BE A TON OF DYNAMITE ALL READY TO EXPLODE AS SHE WORMS HER WAY IN AND OUT OF A PHOTOGRAPHIC ADVENTURE CALLED, "THE BLACK MARKET BOMBSHELL!"

AT FEATURE FOTO MAGAZINE'S OFFICE ---



AWR, BOSS-- GIVE ME A GOOD ASSIGNMENT! THIS THING IS LIKE SWATTING MOSQUITOS!

NIX, KID-- WE NEED THAT INTERVIEW OF HAM GORDON, RACKETEER TURNED PRODUCER! GET GOING!



NUTS!

NUTS TO WHAT, LINDA?

NUTS TO MY ASSIGNMENT, VINCE HANNIGAN!



IT'S NOT A  
BAD ONE--  
WHY THE  
SQUAWK?

TOO TAME! WHO  
WANTS TO  
INTERVIEW A  
BROADWAY  
PRODUCER!

OH, WELL--WHAT'S THE USE! I'LL  
HAVE TO PICK UP SOME FLASH-  
BULBS FIRST!

I NEED SOME  
TOO! I'LL GO  
WITH YOU!

LAST TIME I WAS  
HERE THEY  
WERE ALL  
OUT OF  
FLASHBULBS!

THIS GUY JUST  
BOUGHT SOME--  
YOU'RE IN  
LUCK!

Y-CAMERA MAR

DEVELOPING  
PRINTING

SOR  
NO  
FIL

ONE DOZEN  
FLASHBULBS,  
PLEASE!

SORRY---WE  
DON'T CARRY  
ANY IN STOCK!  
HARD TO GET!

SORRY  
No  
ILYNS

TRANS

WHAT? YOU  
JUST SOLD SOME  
TO THE FELLOW  
WHO JUST  
LEFT!

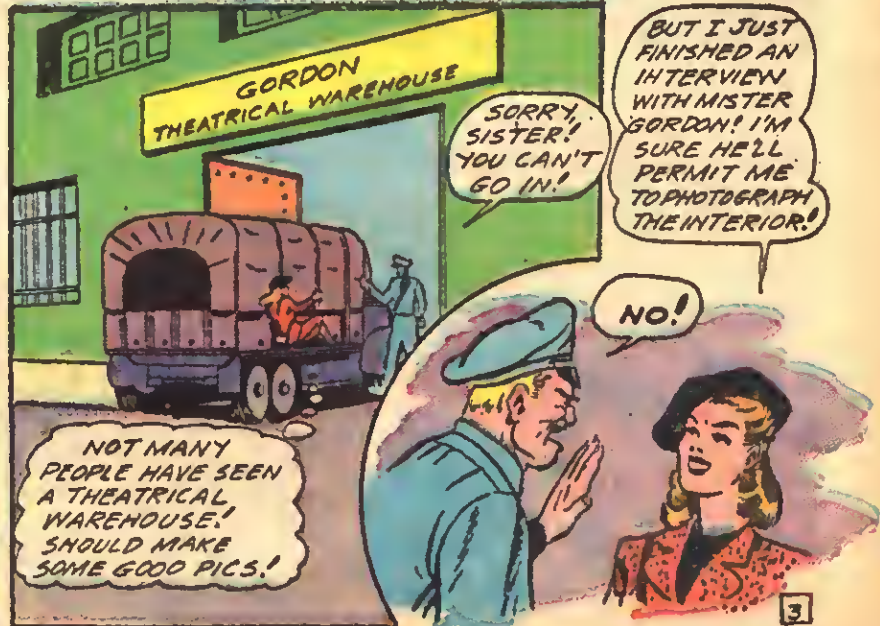
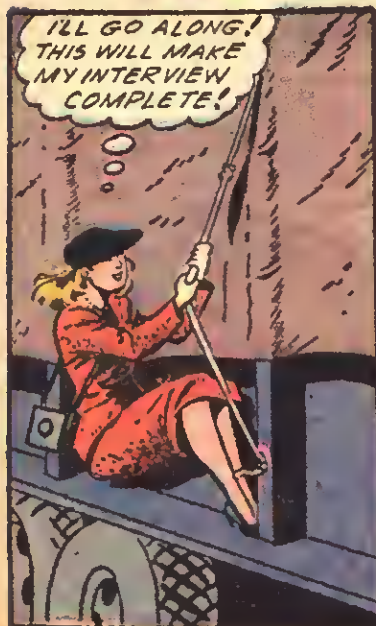
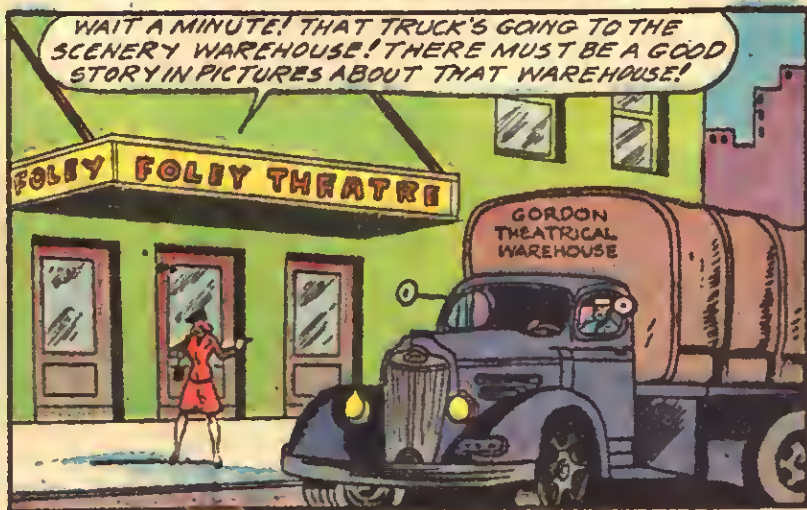
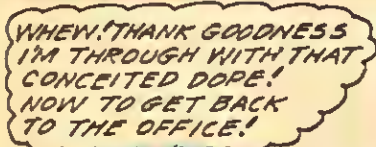
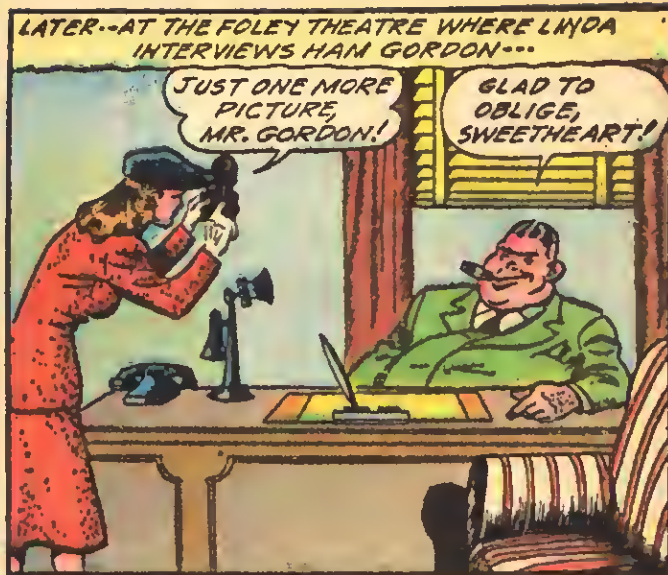
OH--H--HE'S  
A SPECIAL  
CUSTOMER!

YOU CAN HAVE  
SOME TOO,  
BUT YOU'LL  
HAVE TO PAY  
ABOVE  
CEILING  
PRICES!

ABOVE  
CEILING!!!

WELL--I NEED THEM  
NOW! OKAY--I'LL TAKE  
A DOZEN! EVERYWHERE  
YOU GO IT'S BLACK  
MARKET THIS AND  
BLACK MARKET THAT!

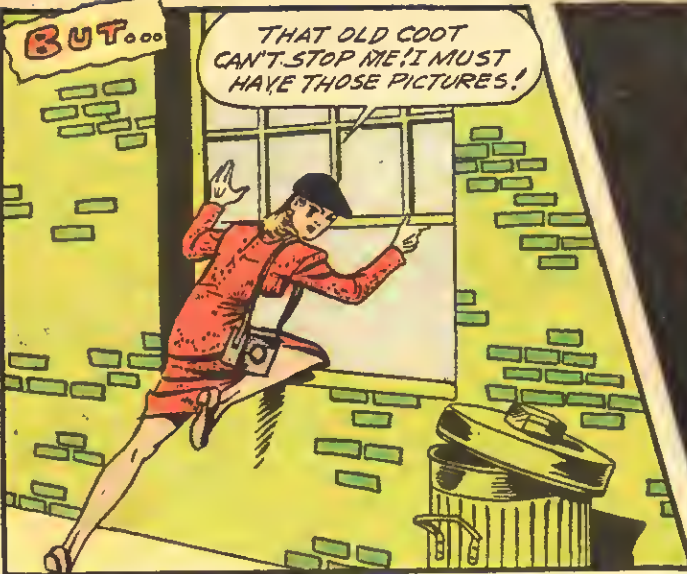






**BUT...**

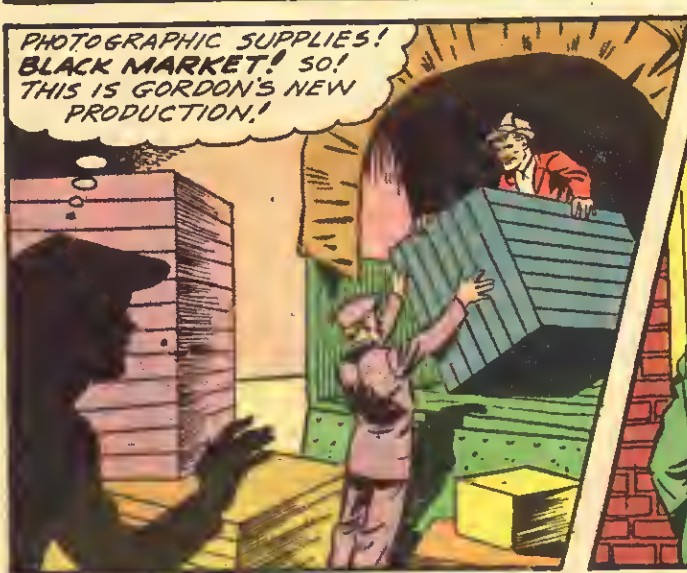
THAT OLD COOT  
CAN'T STOP ME! I MUST  
HAVE THOSE PICTURES!



OH! NO  
WONDER!



PHOTOGRAPHIC SUPPLIES!  
BLACK MARKET! SO!  
THIS IS GORDON'S NEW  
PRODUCTION!



JUST THEN, PRODUCER GORDON  
MAKES HIS APPEARANCE---

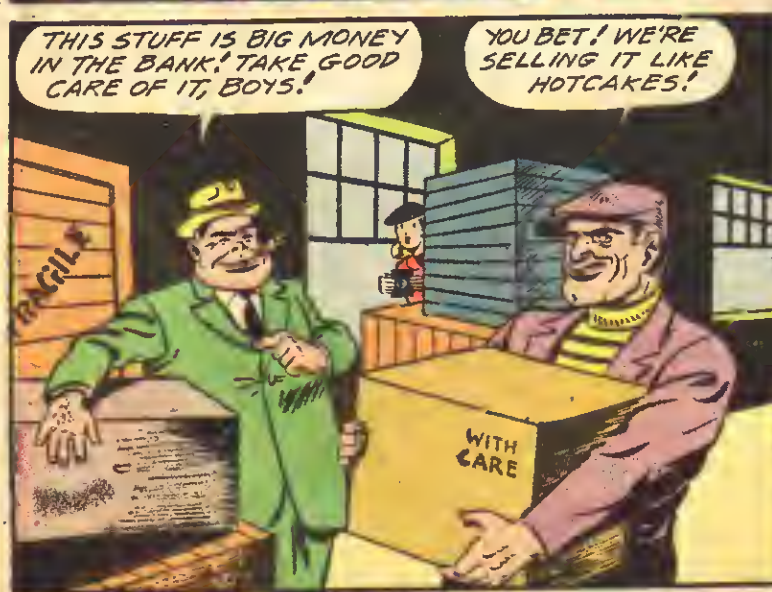
HELLO,  
BOYS!

HI, BOSS! HERE'S  
OUR NEW SHIPMENT!



THIS STUFF IS BIG MONEY  
IN THE BANK! TAKE GOOD  
CARE OF IT, BOYS!

YOU BET! WE'RE  
SELLING IT LIKE  
HOTCAKES!



I TOOK A TIME SHOT  
OF GORDON AND THE  
MERCHANDISE! THIS  
IS DYNAMITE! I'D  
BETTER EXIT!





WON'T JOHN Q PUBLIC  
BE SURPRISED TO----

MMMMPHHH!

VINCE!

SHH-H!



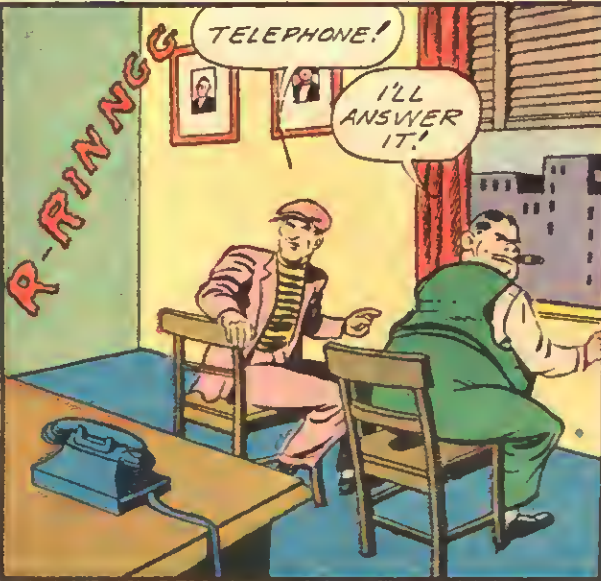
I'VE BEEN  
ON THEIR  
TRAIL FOR  
WEEKS!

I JUST STUMBLED INTO  
THIS! LISTEN--I HAVE A  
PLAN TO SQUELCH THE  
WHOLE BUSINESS!  
**LET'S GO!**



THAT EVENING AT GORDON'S APARTMENT--  
AT THE RATE WE'RE GOING,  
WE SHOULD CLEAR A  
MILLION ON THE BLACK  
MARKET THIS YEAR!

BOY! THE  
FRONT YOU'VE  
SET UP IS  
PERFECT!



P-R-I-N-G

TELEPHONE!

I'LL  
ANSWER  
IT!



HELLO, STEVE--  
**WHAT?**  
SURE-- BE  
RIGHT DOWN!











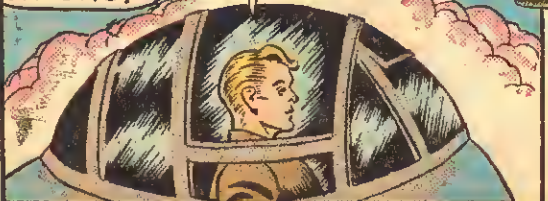
# THE GREY COMET



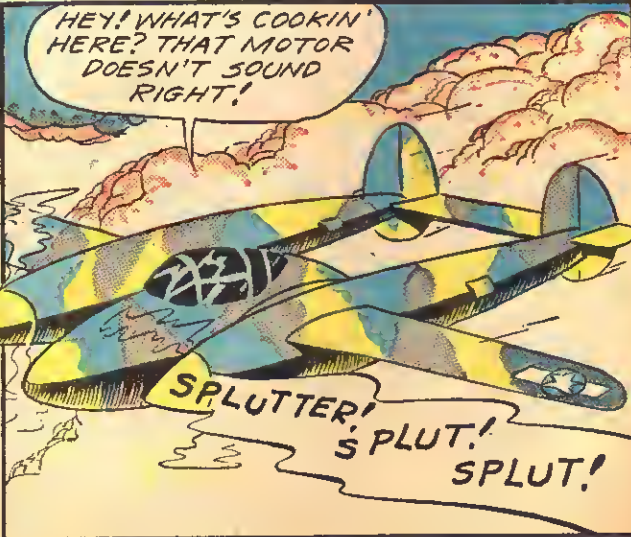
GREY COMET, ON A MISSION IN CHINESE GUERRILLA TERRITORY, FINDS THAT A "MOSQUITO" CAN STING THE JAPS IN MORE WAYS THAN YOU WOULD THINK. READ ON AND LEARN WHAT HAPPENS WHEN JAPS WANT TO BE SUICIDE PILOTS---

WINGING HIS WAY HIGH IN THE CLOUDS, THE GREY COMET INDULGES IN A SOLDIER'S PRIVILEGE-----COMPLAINING---

HERE I AM HEADED FOR A REST CAMP AND THEN THIS MISSION COMES UP. IT'S LIKE LOOKING FOR A NEEDLE IN A HAYSTACK TRYING TO CONTACT A CHARACTER CALLED THE "MOSQUITO" HEAD OF A CHINESE GUERRILLA BAND! WELL, ORDERS ARE ORDERS!



HEY! WHAT'S COOKIN' HERE? THAT MOTOR DOESN'T SOUND RIGHT!





OH-OH--IT LOOKS LIKE THE MOTOR HAS GONE BYE BYE. I'M GOING TO TAKE HER IN FOR A CRASH LANDING!



THE COMET BRINGS HIS PLANE DOWN IN AN EMERGENCY LANDING--



THIS IS A FINE STATE OF AFFAIRS NOSING THE SHIP OVER LIKE THIS! NOW WHAT IN BLAZES AM I GOING TO DO?

YOU ARE GOING TO RAISE YOUR HANDS IN THE AIR, MY WINGLESS BIRDMAN!

ULP!  
A VISITOR!



THE GREY COMET MOVES WITH THE SPEED OF LIGHTNING!



OHHH!

I'LL PUT MY FIST ON YOUR JAW!

A LITTLE LIGHT ON THE SUBJECT AND I'LL SEE WHO'S BEEN POKING A PISTOL IN MY BACK!



HOLY COW! IT'S A GIRL! AND SHE'S OUT COLD! GOSH! I'M NO GENTLEMAN, HITTING A WOMAN!





BIRDMAN, YOU STRIKE A MIGHTY BLOW! I SEE YOU ARE NOT NIP-PAWESE AS I THOUGHT! WHO ARE YOU? WHAT DO YOU WANT HERE IN THE TERRITORY OF THE GUERRILLAS?

I'M COL. GREY COMET, UNITED STATES ARMY AIR FORCE. I HAVE COME TO CONTACT "THE MOSQUITO" WHO CLAIMS TO HAVE VITAL INFORMATION FOR US!

YOU ARE AMERICAN? GOOD! COME WITH ME! I CAN TAKE YOU TO THE PERSON YOU SEEK!

HALT! WHO'S THERE! IT'S ALL RIGHT, YANG, IT IS I, AND A FRIEND. COME AMERICAN, WE ARE HERE AT THE GUERRILLA CAMP!



A FEW MOMENTS LATER---

WAIT HERE, AMERICAN, I WILL ENTER AND SPEAK TO "THE MOSQUITO".

OKAY, LADY, I'LL WAIT!

GOSH, I'VE BEEN WAITING FIVE MINUTES. THAT GUARD IS GIVING ME THE CREEPS, THE WAY HE'S GIVING ME THE ICY EYE!

ENTER, GREY COMET!



INSIDE THE CAVE--- B-BUT I THOUGHT THAT THE "MOSQUITO" WOULD BE HERE---

I, AMERICAN BIRDMAN, AM THE INDIVIDUAL YOU WANT! I AM THE "MOSQUITO," SO NAMED BECAUSE MY LOYAL BAND OF GUERRILLA'S STING THE NIPPONESE INVADER CEASELESSLY!

AND I HIT YOU! WOW!

YOU ACTED AS A BRAVE SOLDIER! NOW WE HAVE WORK TO DO, MUCH WORK! I WILL TELL YOU WHY YOU ARE HERE!





NEARBY HERE, THERE IS A TRAINING BASE FOR JAPANESE BAKA BOMB PILOTS. THESE ARE THE MEN WHO PILOT SUICIDE PLANES. WE MUST DESTROY THIS BASE. YOU ARE TO HELP US!

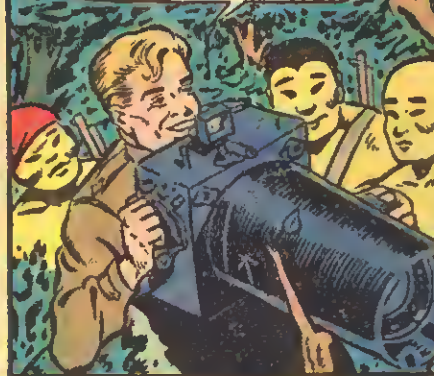


SO, THAT'S IT, EH? WELL, PERHAPS WE CAN HELP THESE JAPS ON THE SUICIDE TRAIL, FIRST THING I'M GOING TO RECONNOITER THIS TRAINING BASE AND TAKE SOME PICTURES. I'LL GET MY CAMERA OUT OF THE PLANE.



COMET GOES SHOOTING WITH A CAMERA ---

THERE, THAT DOES IT! I'VE ALL THE PICTURES I WANT. LET'S MOVE OUT, BOYS!



COMET DEVELOPES THE FILM AND ---

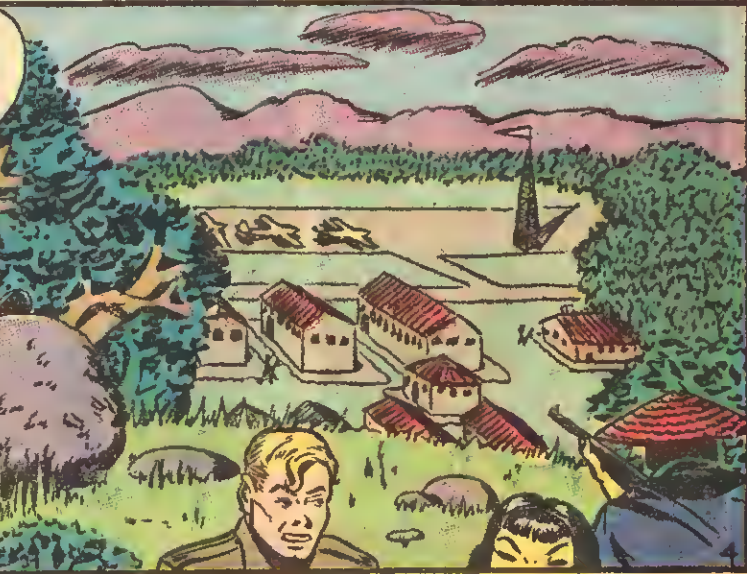
HERE'S OUR PLAN! YOU SEE, THAT BASE IS IN A HOLLOW SURROUNDED BY HILLS. WE'LL DEPLOY ALONG THE RIM AND AFTER AN INITIAL BARRAGE, WE'LL CLOSE IN FAST!



DON'T WORRY, GUERRILLA LADY, WE'LL USE WHAT WE CALL A 'FIELD EXPEDIENT' IN UNCLE SAM'S ARMY. WE ATTACK TONIGHT!

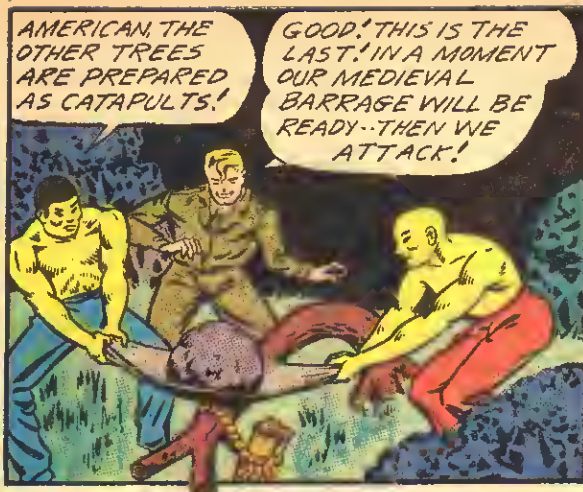


WHY DO WE DO THIS? DIGGING UP ROCKS - IT IS FOOLISH!



NAY, IT IS WISDOM! THE AMERICAN HAS A CLEVER PLAN!



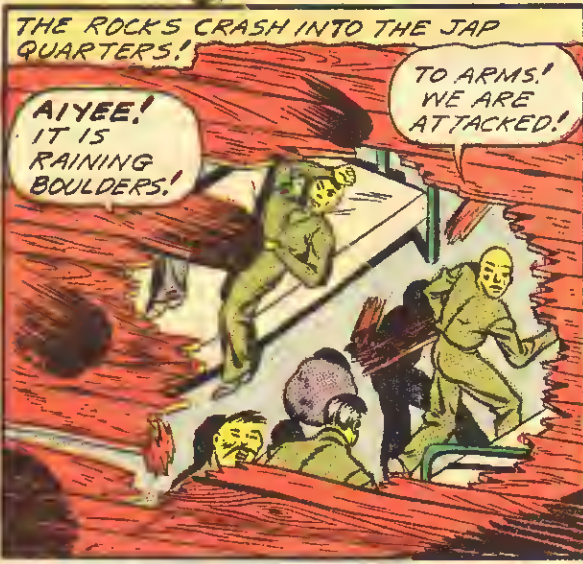


AMERICAN, THE OTHER TREES ARE PREPARED AS CATAPULTS!

GOOD! THIS IS THE LAST! IN A MOMENT OUR MEDIEVAL BARRAGE WILL BE READY--THEN WE ATTACK!



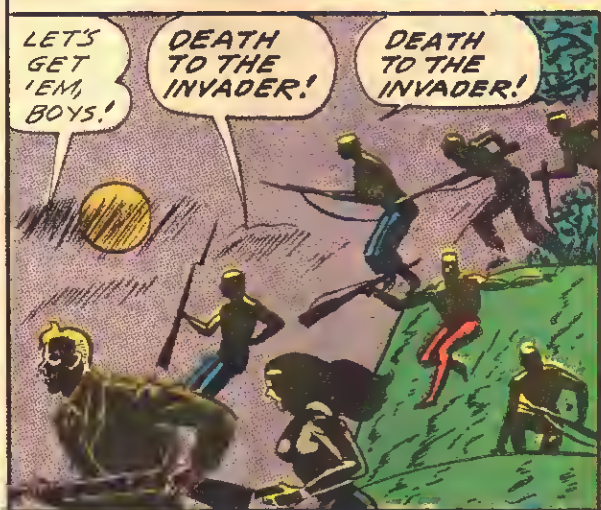
ALL CATAPULTS FIRE!



THE ROCKS CRASH INTO THE JAP QUARTERS!

AIYEE! IT IS RAINING BOULDERS!

TO ARMS! WE ARE ATTACKED!



LET'S GET 'EM, BOYS!

DEATH TO THE INVADER!

DEATH TO THE INVADER!



YOU WILL DIE!

UH-OH, THE MOSQUITO GOT SWATTED!



THERE! THAT'LL HOLD YOU, NIP!

AIYEE!



THE SUICIDE PILOT BASE IS COMPLETELY DESTROYED. MISSION ACCOMPLISHED, THE GREY COMET PREPARES TO LEAVE FOR OTHER ADVENTURES!

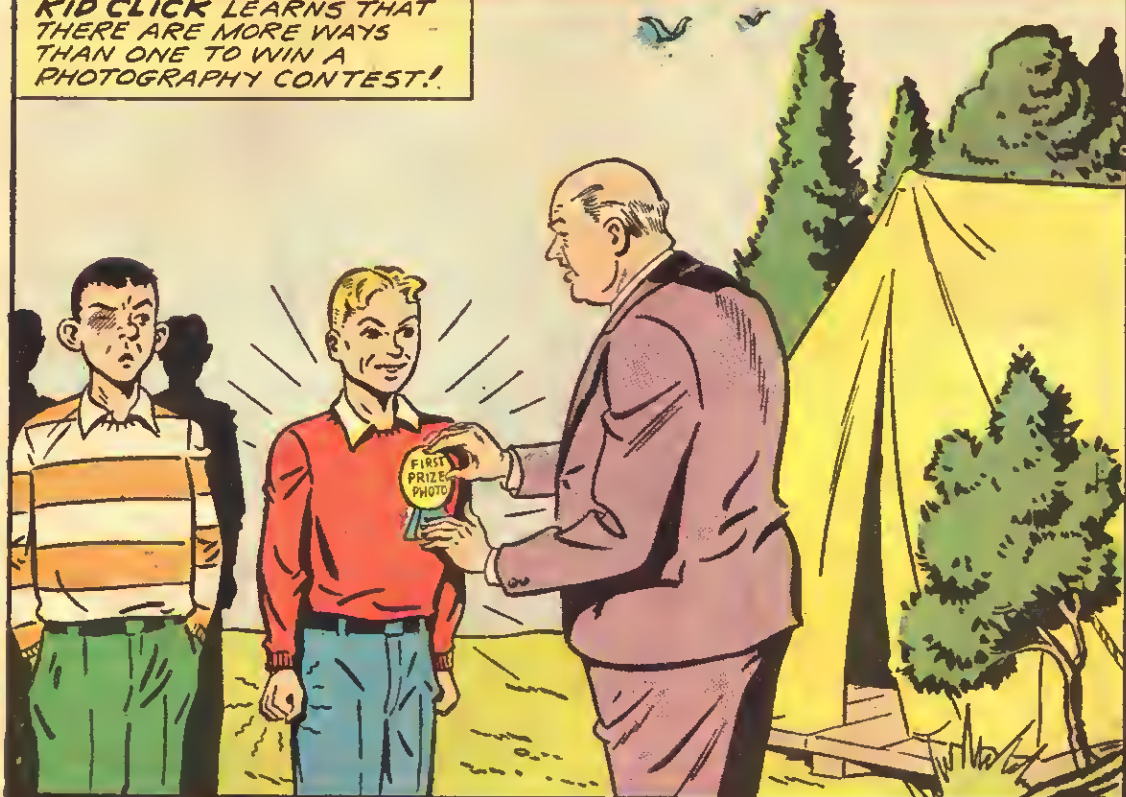
YOU DID WELL, AMERICAN, AND AS A REWARD, THIS!

UH-AHHH-- NO WONDER THEY CALL YOU "MOSQUITO"! YOU SURE PACK A STING!



# KID CLICK

**KID CLICK** LEARNS THAT THERE ARE MORE WAYS THAN ONE TO WIN A PHOTOGRAPHY CONTEST!



KID CLICK IS AT A BOY'S CAMP---

BOYS, TIMMY RYAN, THE DIVING CHAMP WILL BE HERE THIS AFTERNOON! A PRIZE WILL BE GIVEN TO THE BOY WHO TAKES THE BEST PICTURE OF HIM DIVING!

PHOTOGRAPHY!  
OH BOY!

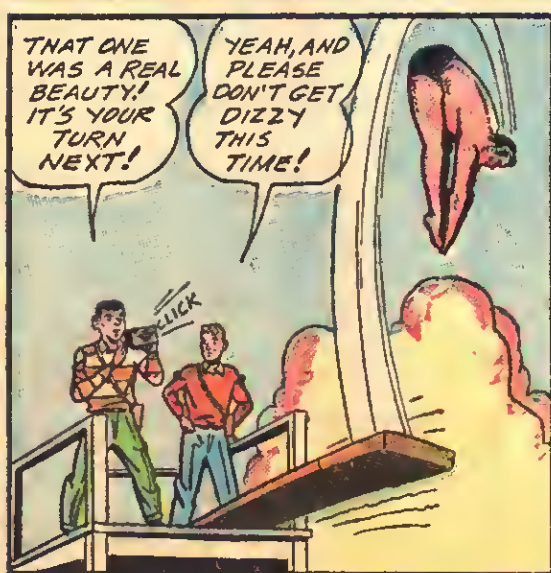
HA! THIS IS A SNAP FOR ME TO WIN!

KID, YOU DON'T HAVE A CHANCE! I'M GOING TO WIN SO YOU MAY AS WELL NOT EVEN ENTER!

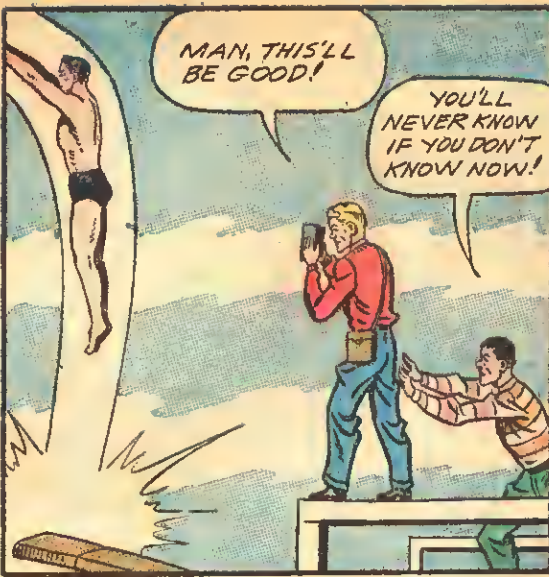
OH, I DON'T KNOW! IT'S ANYBODY'S GAME! WE'LL SEE!













A FEW MINUTES LATER--

WOW! WHAT A SAP!  
SWIMMING WITH HIS  
CLOTHES ON! WERE YOU  
TAKING PICTURES OF  
THE FISH?

YEAH!  
HAW! HAW!

I'M TURNING MY  
CAMERA IN TO THE  
JUDGES. WE'LL SEE  
WHO WINS THE PRIZE!



THE FILMS ARE DEVELOPED---

BOYS, THE CONTEST  
WINNER IS---

OUT OF MY WAY SO  
I CAN GET UP FRONT  
FOR THE PRIZE!

KID CLICK--HE GOT THE  
MOST UNUSUAL PICTURE  
BY TAKING IT IN MID-AIR!



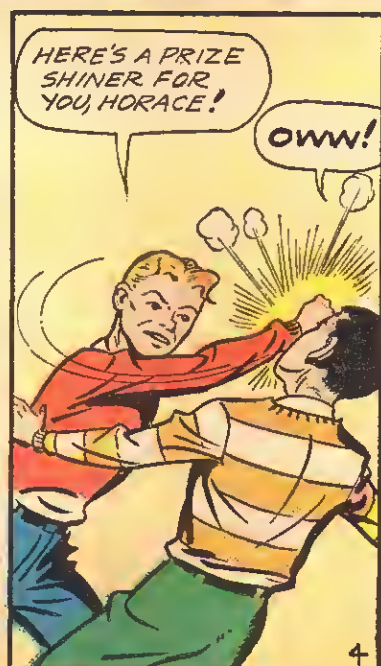
BESIDES THIS RIBBON, YOU  
WIN 20 ROLLS OF FILM!  
HOW DID YOU EVER  
THINK OF JUMPING OFF  
THE TOWER TO TAKE  
THAT PICTURE?

WELL--I--ER--  
GULP--IT JUST  
CAME TO ME!

THERE'S A LITTLE  
PRIZE I HAVE TO  
GIVE SOMEONE!

HERE'S A PRIZE  
SHINER FOR  
YOU, HORACE!

OWW!





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**MARVELOUS!**

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JAF FIVE LINGER TAGGED BY ANTIAIRCRAFT  
FIRE FROM A NAVY CARRIER

OFFICIAL UNITED STATES NAVY PHOTOGRAPH

## His battle station's behind a KODAK

• He's one of the Navy's combat cameramen. There's a "show" on, and he's right in the thick of things—with a Kodak Medalist glued to his eye.

The Medalist has been serving at sea ever since the war began. Sturdy as a battle wagon, compact as a submarine, the Medalist looks and acts "Navy." Its lens is the finest ever made for this type

of camera. With shutter speeds down to 1/400 of a second, it catches the split-second action of American-style blitz warfare in wonderfully clear, dramatic pictures.

Perhaps you won't need all the "high power" of a camera like Kodak Medalist even when Victory makes it available again to the public. But for a model capable of recording young America's

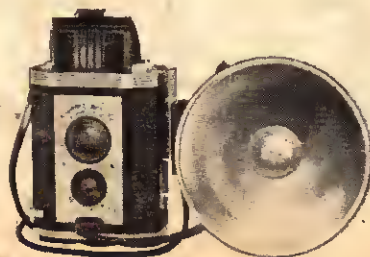


KODAK MEDALIST—  
RECORDER OF VICTORY

sports and hobbies and outings, you certainly want to look up the Brownie Reflex, Synchro Model, for day or night snapshots.

### Your Postwar Favorite?

**Brownie Reflex, Synchro Model**, with Flashholder for inexpensive batteries and "midget" bulbs, is ready for service any hour of the twenty-four. Snap open the hooded view-finder, spot your subject in full picture size (1½ x 1½ inches), and push the button—fixed focus catches any view from 6 feet to "infinity." It's a sturdy, handy camera. At your dealer's after the war is over . . . Eastman Kodak Company, Rochester 4, New York.



# Kodak